

ATHENIAN  
WHITE LEKYTHOI

*Patterns and Painters*

BY

DONNA CAROL KURTZ

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## PREFACE

*Athenian White Lekythoi* is a study of *lekythos* painters and workshops from c. 530 B.C. to c. 400 B.C., based on shape and pattern. It is neither a catalogue nor a stylistic analysis; Sir John Beazley's attributions are accepted without question. *Athenian White Lekythoi* is intended to supplement previous work on the vases by focusing attention on subjects hitherto neglected, especially on the continuity in production between *lekythoi* decorated in different techniques. I have, therefore, discussed and illustrated black- and red-figure vases, although they have not been my primary concern. The present monograph bears no relation to the doctoral thesis of the same title, submitted to the University of Oxford in the spring of 1968. The subject of the thesis was the iconography of white *lekythoi* and their use in Athenian rites of death and burial. The eschatological section of the thesis formed the basis of chapters six and seven in my part of *Greek Burial Customs* (Thames & Hudson, 1971). The iconographical section I hope to publish in detail elsewhere. In *Athenian White Lekythoi* iconography, like shape and pattern, is one of the criteria used to relate painters and workshops and an iconographical study of many of the vases illustrated has been included in the Notes on the Plates.

The monograph is divided into five unequal parts. Part One is the longest, and its subject—shoulder decoration—is the most difficult to justify. Part Two is the shortest and its subject—shape—is of recognized importance. The reasons for the disproportionate lengths are: (1) the shoulder is the richest source of pattern on white *lekythoi* with figure decoration and its patterns are executed in a manner as readily predictable as the figures on the body; (2) a detailed shape study is being prepared by Brian Cook of the British Museum. Part Three is devoted to side-palmette *lekythoi*. Part Four to black-bodied *lekythoi*—little-known vases whose importance deserves emphasis. Both clearly reveal the relation between figure and pattern, their interdependence, and their individual importance. Part Five—pattern *lekythoi*—is the logical conclusion to a study of pattern and in it abstract as well as floral motifs are described. It is intended primarily as an introduction to a large group of generally disregarded vases whose importance greatly exceeds their artistic value.

The illustrations, like the text, are designed to supplement previous publications. The line-drawings are by the author and some degree of inaccuracy is inevitable, and I hope, pardonable. I have adopted my own conventions, and these I have explained in the Notes on the Figures. The line-drawings illustrate details of pattern, the plates, with few exceptions, whole pots, photographed from an angle which includes patternwork without unduly distorting shape and figurework. White *lekythoi* are sometimes very beautiful and for this reason they are widely illustrated. But too often it is the exceptional piece which is featured, and only that part of it which pleases the author's fancy. My aim has been a representative selection of white *lekythoi*, the earliest and the latest, the masterpiece and the mass-produced hack-work—all in context, that is in relation to vases of



other shapes and techniques, so far as this is practical and informative. The order of the plates follows the text, not chronology or style, which might have been easier for those who will 'read' the pictures and not the text. For 'picture readers' I have included a commentary on the plates with references to pages in the text where the vase illustrated is discussed.

References to museums follow Beazley's system, and references to attributed vases include museum, inventory number, and the relevant pages in *ABL*, *ABV*, *ARV*, and *Paralipomena*. Information on unpublished vases I have taken from my museum notes and from material available in the Beazley Archive. There is an Index of Collections, of Subjects, of Painters, Potters, and Workshops, and of Literary References.

*Athenian White Lekythoi* was written in Oxford, under the most favourable conditions, with opportunities for travel abroad virtually unlimited. There is, therefore, little excuse for errors of judgement and imperfect knowledge—little excuse but youth and lack of experience. I have concentrated on patterns and shapes not because I consider them more important than figures, but because they are easier to 'read'. In time I shall turn to figure-style and attribution.

D. C. K.

*Somererville College, Oxford*

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To the Editors of the Oxford Monographs on Classical Archaeology I owe more than a formal expression of thanks. Bernard Ashmole was largely responsible for my coming to Oxford; his wisdom and kindness have been an unfailing source of strength and inspiration. Martin Robertson supervised my doctoral thesis and first drew my attention to the importance of pattern. John Boardman taught me far more than how to extract a book from a thesis. All three have helped me organize the Beazley Archive to which I owe more than even they realize.

*Athenian White Lekythoi* was prepared in Oxford with the full resources of the Ashmolean Museum and Library, and it gives me great pleasure to thank the many people in the University who have helped me. I should like to thank the Craven Committee and the Committee for Advanced Studies, the Visitors of the Ashmolean Museum, the Department of Antiquities (especially Hector Catling, Ann Brown, and Michael Vickers), the Library (especially R. F. Owenell, Clifford Currie, and Dorothy Deeming), the Principal and Fellows of Somerville College, the past Principal, Dame Janet Vaughan, and the late Isobel Henderson. Mrs. Henderson, Professor Ashmole, and Professor Hugh Lloyd-Jones made it possible for me to come to Oxford. Professor Lloyd-Jones has read the text and I have profited greatly from his sympathetic criticism. Lilian Jeffery, Colin Kraay, Roger Moorey, and Mr. and Mrs. Walter Oakeshott have assisted me on many occasions, as have Louise Berge, Beryl Bowen, Gerald Cadogan, Oliver Dickinson, Michael Lowe, Alexandra Marr, John Prag, Susan Sherwin-White, and Veronica Wilson.

The financial support of the United States of America and of Great Britain has enabled me to pursue my studies more widely than I had ever dared hope. The award of a Marshall Scholarship by the Association of Commonwealth Universities generously financed my doctoral research, and I should like to express my thanks to the Marshall Commission, especially to Lord Sheffield, Dr. J. F. Foster, and Miss Geraldine Cully. The Principal and Fellows of Somerville College enabled me to travel widely with the grant of a Katharine and Leonard Woolley Fellowship and their continued support, first in the form of a Mary Ewart Research Fellowship, then a College Research Fellowship, I gratefully acknowledge. In the United States I extend warm thanks to the Woodrow Wilson National Fellowship Foundation which financed my degree at Yale University, and to the Louise Taft Semple Fund of the University of Cincinnati. To the Classics Department of the University of Cincinnati I owe great thanks, especially to Cedric Boulter and John L. Caskey, to the Librarians, Janet Macdonald Moore and Jean Susorney, and to the Secretary, Betty Schneider. During that part of each year which I spend in Cincinnati they have made every facility of the Department available to me and have extended every kindness.

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# ABBREVIATIONS

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>ABZ</i>	C. H. E. Haughey, <i>Attic Black-figured Lekythoi</i> (1936)
<i>ABV</i>	J. D. Beazley, <i>Attic Black-figure Vase-painters</i> (1936)
<i>AD</i>	<i>Antike Denkmäler</i>
<i>ADelt</i>	<i>Archaeologikon Deltion</i>
<i>AE</i>	<i>Archaeologiae Ephemeris</i>
<i>Agora xi</i>	E. H. Harrison, <i>Achaean and Archaistic Sculpture</i> (1963)
<i>Agora xii</i>	L. Talcott and B. A. Sparkes, <i>Black and Plain Pottery of the Sixth, Fifth and Fourth Centuries B.C.</i> (1970)
<i>AJA</i>	<i>American Journal of Archaeology</i>
<i>AK</i>	<i>Antike Kunst</i>
<i>AK Beiheft I</i>	L. Ghaly-Kahil et al., <i>Neue Ausgrabungen in Griechenland</i> (1963)
<i>AK Beiheft vii</i>	E. Walter-Karydi et al., <i>Studien zur griechischen Vasenmalerei</i> (1970)
<i>ALP</i>	E. Buschor, <i>Attische Lekythoi der Parthenonzeit</i> (from <i>Münchener Jahrbuch</i> , N.S. 2, 1925)
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>Am</i>	D. von Bothmer, <i>Amazons in Greek Art</i> (1957)
<i>Amori</i>	A. Frickenhaus, 'Griechische Vasen aus Emporion', <i>Institut d'Etudes Catalanes — Amori</i> (1968)
<i>ANY</i>	D. von Bothmer, <i>Ancient Art from New York Private Collections</i> (1961)
<i>ArchClass</i>	<i>Archaeologia classica</i>
<i>ArchReps</i>	<i>Archaeological Reports</i>
<i>Arias, Hirmer, Shefton</i>	P. E. Arias, M. Hirmer, and B. B. Shefton, <i>A History of Greek Vase Painting</i> (1963)
<i>ARR</i>	H. Hoffmann, <i>Attic Red-figured Rhyta</i> (1962)
<i>ARV<sup>2</sup></i>	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> (1942)
<i>ARV</i>	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> (1963)
<i>Attic Memor</i>	<i>Attic Memor della Società Magna Graecia</i>
<i>Auktion</i>	Münzen und Medaillen Auk. Basel
<i>AWL</i>	J. D. Beazley, <i>Attic White Lekythoi</i> (1938)
<i>AZ</i>	<i>Archaeologische Zeitung</i>
<i>BABesch</i>	<i>Bulletin van de Vereniging tot Bevordering der Kennis van de antieke Beschaving</i>
<i>BCH</i>	<i>Bulletin de correspondance hellénique</i>
<i>Berl</i>	J. D. Beazley, <i>Der Berliner Maler</i> (1930)
<i>BerMus</i>	<i>Jahrbuch der Berliner Museen</i>
<i>BMCat vii</i>	C. H. Smith, <i>Catalogue of the Greek and Etruscan Vases in the British Museum</i> , vii (1896)
<i>BMQ</i>	<i>British Museum Quarterly</i>
<i>Boll d'Arte</i>	<i>Bollettino d'Arte</i>
<i>BSA</i>	<i>Annual of the British School at Athens</i>
<i>BullMet</i>	<i>Bulletin of the Metropolitan Museum of Art</i>
<i>CB</i>	L. D. Caskey and J. D. Beazley, <i>Attic Vase Paintings in the Museum of Fine Arts, Boston</i> (1931-63)



#### ABBREVIATIONS

CT01	<i>Classical Studies</i>
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CT99	<i>Classical Studies</i>
CT100	<i>Classical Studies</i>

## ABSTRACTS OF PAPERS

[illegible]



*Sammlung Funcke*

Schmalz

Select

SGK

*Sonderliste N*

*Sonderliste G*

Starr

TWL

VA

VPol

VPU

Watzinger

N. Kunisch, *Antiken der Sammlung Julius C. und Margot Funcke* (1972)

B. Schmalz, *Untersuchungen zu den attischen Marmorlekythen* (1970)

Ashmolean Museum, Department of Antiquities, *Select Exhibition of Sir John and Lady Beazley's Gifts to the Ashmolean Museum, 1912-1966* (1967)

R. Lullies, *Eine Sammlung griechischer Kleinkunst* (1955)

H. A. Cahn, *Attische rotfigurige Vasen* (1971)

H. A. Cahn, *Attische schwarzfigurige Vasen* (1964)

C. Starr, *Athenian Coinage, 480-449 B.C.* (1970)

S. Karouzou, *Ten White Lekythoi in the National Museum, Athens*, n.d.

J. D. Beazley, *Attic Red-figured Vases in American Museums* (1918)

J. D. Beazley, *Greek Vases in Poland* (1928)

G. Pellegrini, *Catalogo dei vasi antichi dipinti delle collezioni Palagi ed Universitaria*, Bologna, (1900)

C. Watzinger, *Griechische Vasen in Tübingen* (1924)



## GENERAL INTRODUCTION

The Greek designers delighted in the facts of the human form, and became great in consequence; but the facts of lower nature were disregarded by them, and their inferior ornament became, therefore, dead and valueless.

Ruskin, *The Stones of Venice*,  
vol. II, ch. vi, paragraph 48.

PREVIOUS studies of Athenian white *lekythoi* have been concerned with style and iconography: Riczler's *Weissgrundige attische Lekythen* (1914), Fairbanks's two-volume *Athenian White Lekythoi* (1907, 1914), Buschor's *Attische Lekythen der Parthenonzeit* (1925), Miss Haspels's *Attic Black-figured Lekythoi* (1936), and Beazley's classic essay, *Attic White Lekythoi* (1938). Since 1938 there has been no detailed study of the vase despite greatly augmented painter lists in the second edition of *Attic Red-figure Vase-painters* (1963, the first edition (1925) included only white *lekythoi* by red-figure painters) and the discovery of classical graves and cemeteries in Athens and elsewhere. Now more is known about contemporary burial practices and, although our knowledge is still imperfect, the subject can profitably be studied again.

Classical *lekythoi*, white-ground with funerary iconography, were a fashion, limited in time and place (see pp. 135 ff.). They are not representative of Attic painted pottery, standing apart in iconography as well as technique. If white *lekythoi* figure prominently in studies of Greek vase-painting, it is because some are very beautiful and come closer than other Attic vases to the lost paintings on panel and wall. The scenes also have great appeal, partly because they are drawn not from the deeds of gods or heroes, but from the lives of men. Contemporary literature sometimes tells us what the Athenians did, white *lekythoi* show us.

From the second quarter of the fifth century to near its close the iconography of the white *lekythos* is almost exclusively funerary with scenes illustrative of Athenian rites of death and burial. How did the vase come to be so special? There are several reasons: (1) Oil was essential to the dead as well as to the living; oil pots are among the most common offerings in Athenian graves. (2) The white slip rendered the vase impractical for daily use, and at the same time afforded a neutral ground on which painters could express themselves freely. (3) Rites of death and burial were as important to Athenians as celebrations of birth or marriage; from the Geometric period onwards monuments of stone and of clay survive as memorials not only to the dead, but also to the honour with which the Athenians buried them.

The white *lekythos* is one element of Athenian funerary art, and its evolution is a result of restrictions imposed on grander monuments.<sup>1</sup> The Athenian's devotion to his dead is matched by his tendency towards extravagance in commemorating them. We

<sup>1</sup> Kurtz and Boardman, *op. cit.* 121 f.







PART ONE

SHOULDER PATTERNS



## INTRODUCTION

A SURVEY of painters and workshops based on patterns presupposes a regular co-ordination between pattern-hand and figure-hand. Such a co-ordination is an acknowledged hallmark of Attic vase-painting, and a fundamental part of Beazley's system of classification: 'A distinctive style of figurework is commonly accompanied by a distinctive set of patterns, executed in a distinctive way' (*Potter and Painter in Ancient Athens* (1944), 31); '... there is no reason to suppose that the patterns were not regularly executed by the same hand as the figures; the labour may sometimes have been divided, though I do not for a moment believe that it was often so; but even then the artist of the figures would naturally prescribe the patterns' (*Githarædes*, *JHS* xlii (1922), 88). We cannot be certain that pattern- and figure-hand are one and the same, but this is not so important. Even if the figure-man had a favourite pattern-man, the collaboration was so regular, the exceptions so few, that the two function virtually as one. Evidence drawn from Attic vase-painting generally, and from *lekythoi* particularly, indicates that one man nearly always executed both the patterns and the figures. Often the two elements are so harmoniously balanced that a division of labour seems unthinkable; not infrequently they are so intricately interwoven that collaboration would have been impractical, if not impossible.

The shoulder patterns on *lekythoi* of shoulder type do not seem to be a promising subject for a pattern-figure study, since structurally the shoulder field is distinct from the body; but black-figure *lekythoi* often have figures on the shoulder and their style is the same as that of the figures on the body. Red-figure *lekythoi* occasionally have shoulder figures (see pp. 126 f.), white *lekythoi* virtually never, but when they do, the style of the shoulder figures is that of the principal figures. Important for our purposes is the tendency for florals to be added to figure-compositions on the shoulder. Complementary to the phenomenon of figures on the shoulder is that of the florals on the body. The side-palmette *lekythoi* discussed in Part Two are the best, but not the only, example. The body florals are in the same style as the shoulder florals, and since some are structurally part of the figure scene collaboration once again seems highly unlikely.

In conclusion, I do not argue the pattern-figure connection; I accept it as fact. Beazley, Haspels, and Jacobsthal have studied the problem, concluding that figures and patterns, with very few exceptions, are the work of one man. My research supports this.

Part One is divided into 'early' and 'classical' painters of white *lekythoi*. The division is more than a chronological guide-line. 'Early' painters, for the most part, worked in more than one technique; 'classical' painters tended more and more to concentrate on *lekythoi* in the white-ground technique. Emphasis in the first half of the survey is, therefore, on the establishment of canons—of shape, technique, and pattern—and on the interrelations between workshops which are largely contemporary. In the second part of the survey emphasis is on continuity in production and community within workshops.



Because the canons have been established, accessory decoration is given somewhat less attention and iconography is given more.

Within the 'early' part there is a subdivision; a few pages are devoted to lotus buds which precede palmettes on the shoulders of *lekythoi*. Since our concern is primarily for later *lekythoi*, the lotus buds are treated summarily. My purpose is to illustrate how the lotus buds of mid- to late black-figure become the 'rays' of secondary *lekythoi* of the classical period.

Lastly, a word about the material on which I have based the survey of painters and workshops. A study of patterns on shoulders is beset by even more difficulties than a study of figures on bodies, for shoulders are often excluded from published photographs. For this reason I rely almost exclusively on my own museum notes. Here, too, there is a problem: like other students of Attic vase-painting, I was slow to realize the importance of pattern. My survey is not, therefore, based on the many museums in which I have once spent a short time, but on the few to which I have had the opportunity to return often—the British Museum; the National Museum, Athens; the Metropolitan Museum of Art, New York; the Museum of Fine Arts, Boston; and, most importantly, the Ashmolean Museum, Oxford.



## EARLY PAINTERS OF WHITE LEKYTHOI

## I. LOTUS CHAINS

FLORAL chains composed of lotus blossoms and lotus buds,<sup>1</sup> linked by simple arcs, first appear in Attica and Corinth towards the end of the first quarter of the sixth century B.C. The elements of composition and the manner of construction are Eastern (FIGURE 1b), imported via east Greece, and very unlike the Corinthian chain of interlaced palmettes and lotus blossoms which Attic vase-painters had taken over early in the black-figure style.<sup>2</sup>

In Attica the new type of floral was used by sculptors as well as vase-painters. The large marble statue in Berlin, known as the Berlin Goddess, dated around 580 B.C., wears a *polos* encircled with lotus blossoms and buds (FIGURE 1a).<sup>3</sup> The florals are lightly incised (as is the meander<sup>4</sup> pattern beneath them) and picked out in red paint. At the base of each calyx is a prominent circular protuberance.<sup>5</sup> The lack of linking tendrils is paralleled on a later but stylistically related *kore*, found recently in the Attic countryside at Merenta.<sup>6</sup> The Merenta *kore* is wreathed with lotus buds and blossoms, carved in high relief. Both she and the Berlin Goddess wear a *chiton* without a *peplos*. This is unusual. Until the middle of the century, when the fashion for Ionian dress takes Athens,<sup>7</sup> *korai* wear the *peplos* with a *chiton*. One of the first Attic *korai* in the new style of dress—*himation* worn diagonally over a *chiton*—is the so-called Lyons *kore*.<sup>8</sup> On her head is a *polos* with lightly incised florals, lotus blossoms alternating with palmettes and linked by simple arcs (FIGURE 1g).<sup>9</sup> During the second half of the century a lotus and palmette chain,

<sup>1</sup> Botanical terms cannot always be used with accuracy owing to the extreme stylization of the florals and the conventional archaeological terminology. Lotus 'blossom' is used here to describe all lotuses whose calyxes are not tightly closed; lotuses with closed calyxes are 'buds'.

<sup>2</sup> H. Payne, *Necrocorinthia* (1931), 154 ff. A general discussion of floral motifs in Egyptian, Near Eastern, and Greek art may be found in: A. Riegl, *Stilfragen. Grundlegungen zu einer Geschichte der Ornamentik* (1893), 48 ff., 86 ff.; M. Meurer, *Vergleichende Formenlehre des Ornamentes und der Pflanze* (1909), 42 ff., 379 ff. More recent studies with further bibliography are: R. M. Cook, *BSA* xxxiv (1933-4), 75 ff.; P. Jacobsthal, *Greek Pins* (1956), 145 f.; R. D. Barnett, *A Catalogue of the Nimrud Ivories* (1957), 57, 99 f.; pl. cxviii (T 24) and p. 225; pl. cxxi (V 6a) and pp. 227 f.; P. R. S. Moorey, *Catalogue of the Ancient Persian Bronzes in the Ashmolean Museum* (1971), 212 f.

<sup>3</sup> Berlin, Staatliche Museen, inv. 1100, C. Blümel, *Staatliche Museen, Berlin, Katalog der Skulpturen*, II, 1 (1940), 6, A 1 (= Richter, *Korai*, no. 42). *Poloi* are discussed by the following: V. Müller, *Der Polos* (1915); H. Payne and G. M. Young, *Ancient Marble Sculpture from the Acropolis* (1950), 15 and n. 2.

<sup>4</sup> Compare the *polos*, decorated with a meander, worn by the best-preserved of the 'Dipylon ivories'. Athens, National Museum, 776 (*AM* iv (1930), pl. v). For a discussion of the 'Dipylon ivories' and their relation to Near Eastern ivories, see T. J. Donbabin, *The Greeks and their Eastern Neighbours* (1957), 38 f.

<sup>5</sup> Payne, 155 n. 1.

<sup>6</sup> *Athens Annual of Archaeology* v (1972), 298 ff., especially 313, fig. 15.

<sup>7</sup> Payne and Young, 16 ff.

<sup>8</sup> *Ibid.* 14 ff. (= Athens, Acropolis Museum, 260 = Richter, *Korai*, no. 80).

<sup>9</sup> H. Schrader, *Die archaische Marmorbildwerke der Akropolis* (1930), 67, fig. 32.







'sepal arcs', for they are little more than 'stem arcs' transposed (FIGURE 26). The addition of 'sepal arcs' to buds as well as blossoms, and the lack of distinction between the florals, transforms the chain of lotus blossoms linked to lotus buds into a lotus bud chain, and this floral is one of the most common on Attic black- and red-figure vases.

The Attic lotus-bud chain is reproduced for some time and without much variety on the shoulders of *lekythoi*.<sup>1</sup> Although the pendent chain is used by Attic painters during the second quarter of the sixth century on vases of different shapes,<sup>2</sup> the upright chain is regular on *lekythoi* until the time of the Pongers and Leagros, after the beginning of the last quarter of the sixth century (FIGURE 26).<sup>3</sup> Through most, if not all, of the fifth century, the lotus-bud chain in various forms decorates the shoulders of shoulder-type *lekythoi* of secondary shape, palmettes being reserved for shoulder-type *lekythoi* of standard shape.<sup>4</sup> This distinction in shoulder decoration is characteristic of fifth-century *lekythoi*, black-figure, red-figure, and white-ground, and it is one of the criteria established by Beazley for the classification of standard and secondary shapes.<sup>5</sup> To illustrate the transformation of the lotus-bud chain I have selected a few *lekythoi* of representative painters.

The Cactus Painter, active in the years around 500 B.C., decorated two types of shoulder *lekythoi*. One is broader and more nearly cylindrical, the other is slimmer and more tapering.<sup>6</sup> On the shoulder of the former which is nearly standard shape, he painted palmettes (PLATE 4. 3),<sup>7</sup> and on the latter lotus buds (PLATE 4. 4).<sup>8</sup> The Cactus Painter's secondary shape is a personal version of the shape made popular by the Marathon Painter and the Workshop of Athens 581,<sup>9</sup> with which he is closely associated (see pp. 147 ff.). Some of the Marathon Painter's largest and best *lekythoi* have shoulder palmettes,<sup>10</sup> but the great majority have pendent lotus buds. Beazley divided the Class of Athens 581 into two large groups on the basis of shoulder decoration: 581.1 *lekythoi* have linked lotus buds on the shoulder;<sup>11</sup> 581.2 *lekythoi*, 'in general the smaller, slimmer pieces', have rays—vestigial lotus buds, without stem or sepal arcs.<sup>12</sup>

*Lekythoi* of the Diosphos Workshop illustrate a similar transformation of the lotus-bud chain. The Sappho and Diosphos Painters, also active in the years around 500 B.C., decorate the shoulders of their *lekythoi* almost exclusively with pendent lotus chains.<sup>13</sup> On the Sappho Painter's *lekythoi* the stem arcs regularly skip two buds, on the Diosphos Painter's, one.<sup>14</sup> There is more variety in the Diosphos Painter's florals, just as there is more variety in his shapes. On the largest and finest *lekythoi*, lotuses are linked by stem arcs skipping one bud (FIGURE 26).<sup>15</sup> On his smaller *lekythoi* he tends to omit the arcs or to paint the calyx white (cf. FIGURE 26).<sup>16</sup> The shape of the independent buds is the same as that of the buds linked in chains. The latest of the Diosphos Painter's *lekythoi*<sup>17</sup>—very

<sup>1</sup> *ABR* 15.

<sup>2</sup> See above, p. 76, n. 1. Cf. also *ABR* 12, 44 and n. 1 (pendent lotus buds on the shoulder of *lekythoi* of the Delphic Class); also pl. 15 (lotus chain on the rim of a plate by Lydos, Rome, 170 B.C.). *ABR* 212, no. 19.

<sup>3</sup> *ABR* 11.      <sup>4</sup> *ABR* 61.

<sup>5</sup> *ABR* 112. *ABR* 474, 707; *Para* 212.

<sup>6</sup> *Beazley* 3261. *ABR* 197, no. 3.

<sup>7</sup> *Beazley* 3272. *ABR* 198, no. 4.

<sup>8</sup> *Beazley* 3272. *ABR* 198.

<sup>9</sup> *ABR* 232 ff. 700 ff., 705. *Para* 222 ff.

<sup>10</sup> *ABR* 100.      <sup>11</sup> *ABR* 489.      <sup>12</sup> *Beazley* 489.

<sup>13</sup> *ABR* 647.      <sup>14</sup> *Beazley* 647.      <sup>15</sup> *Beazley* 647.

<sup>16</sup> *Beazley* 647. 102 and n. 1. *ABR* 102 ff., no. 102.

<sup>17</sup> *ABR* 100.

slender vases, also decorated by the Harmon Painter, who follows the 581 Workshop in the mass production of small *lekythoi* (see pp. 170 ff.)—have buds without arcs and the buds themselves are little more than rounded rays, barely distinguishable from the bars at the join of shoulder to neck. In the hands of the Harmon Painter degeneration continues. Better *lekythoi* of Diosphos type have round rays (FIGURE 27),<sup>1</sup> lesser 'chatterbox' *lekythoi* (see p. 87), and the mass of Harmonian 581 *lekythoi* have bars (cf. FIGURE 28).<sup>2</sup>

The Beldam Workshop, active later in the first half of the fifth century and continuing into the second half,<sup>3</sup> illustrates the same degeneration of bud into bar. The Beldam Painter preferred palmettes for the shoulder of his large *lekythoi* of shape BEL (PLATE 18. 1-2),<sup>4</sup> but even on these he sometimes paints the rays which are standard on smaller *lekythoi* (see p. 85).<sup>5</sup> At its worst, the vestigial bud/ray becomes a stroke or bar (FIGURE 28). A series of concentric bars, hastily painted, is the characteristic shoulder decoration of *lekythoi* of the Tymbae Workshop (PLATE 22. 23), which is related to that of the Beldam Painter and active through much of the second half of the century.<sup>6</sup> Only a few of the most carefully fashioned *lekythoi* of shape A.T.L. (cf. PLATE 22. 1-2), the Anichinos and Tymbae Painters' favourite type (see p. 73),<sup>7</sup> have palmettes on the shoulder.<sup>8</sup> Among the other fifth-century *lekythoi* of secondary shape<sup>9</sup> the same distinction in shoulder decoration can be observed: a few of the finer pieces have palmettes on the shoulder, but the great majority have bars. The shoulder of *lekythoi* of secondary shape is regularly reserved, whether the vase is white-ground or red-figure.

## 2. PSIAK AND THE EARLIEST WHITE-GROUND

Palmettes begin to appear regularly on the shoulders of *lekythoi* during the period when the Leagros Group was dominating Attic black-figure, but white-ground is not common until the Edinburgh Painter, a younger member of the group, makes it fashionable on the new *lekythoi* of cylinder shape. Our earliest white *lekythos* is probably by Psiax.<sup>10</sup> Chronology is always a problem, but Psiax's affiliations are principally with the generation of painters which preceded the Leagros Group, and his *lekythos*, in shape, stands before the main series of cylinders.<sup>11</sup> The vase, in a private collection in Paris, is well preserved, and its white slip is without obvious technical imperfections.<sup>12</sup> The shoulder is white with three black palmettes linked by flow, gracefully curving tendrilis, which terminate in open buds at the handle (FIGURE 70). In black-figure, similar elegant palmettes appear on vases by the Antimene Painter.<sup>13</sup> In red-figure Psiax reproduces them on the bottom of

<sup>1</sup> *Beazley* 100. 131.

<sup>2</sup> *Beazley* 131. 413.

<sup>3</sup> *ABR* 675. 700 ff.

<sup>4</sup> *Beazley* 675 ff.

<sup>5</sup> *Beazley* 675 ff. The earliest *lekythoi* of the Tymbae Workshop have bars on the lower second quarter of the rim (75).

<sup>6</sup> *ABR* 675. 704.

<sup>7</sup> Cf. *Beazley* *Black* (S.M.E.) *ABR* 713. 100. 130 ff.

and *Para* 200.

<sup>8</sup> *ABR* 675 ff. 121, 152.

<sup>9</sup> *ABR* 102 ff. 121. 306. 574. 575. 591. *ABR* 102.

<sup>10</sup> *ABR* 102 ff. 121.

<sup>11</sup> Cf. *ABR* 77. 21. 22. *Beazley* 77. 21. *ABR* 102 ff.

<sup>12</sup> *Beazley* 102 ff. 121. 2 (London, 1910-15). *ABR* 102.

<sup>13</sup> *Beazley* 102 ff. 121.

<sup>14</sup> *Beazley* 102 ff. 121. 2 (London, 1910-15). *ABR* 102.

<sup>15</sup> Cf. *Beazley* 102 ff. 121. 2 (London, 1910-15). *ABR* 102.

<sup>16</sup> *Beazley* 102 ff. 121. 2 (London, 1910-15). *ABR* 102.

<sup>17</sup> *Beazley* 102 ff. 121. 2 (London, 1910-15). *ABR* 102.



his *aryballos*, once in Bologna,<sup>1</sup> and in the rim of some of his cups.<sup>2</sup> An early red-figure plate in Boston by Pseas has similar spirals in the exergue.<sup>3</sup> We shall return to Pseas later in Boston by Pseas has similar spirals in the exergue.<sup>3</sup> Lastly, an early red-figure *lekythos* in Oxford may be compared (PLATE 5, 1).<sup>4</sup> The body tapers sharply and the figure-decoration is very early or inept. On the shoulder are three red-figure palmettes, linked by thin curving tendrils. If the Oxford vase is not our earliest red-figure *lekythos*, it is the first to have a red-figure shoulder.

A second white *lekythos* is near Pseas and probably from his hand (PLATE 1, 2).<sup>5</sup> Unfortunately, the vase is fragmentary (details of shape and shoulder-decoration are unknown) but enough remains to establish that it was large and elaborately decorated. Beneath the figures there was a miniature frieze of horsemen and riders. Prodelia friezes are otherwise unknown on white *lekythoi*, but on Antimenean *hydriai* (PLATE 2, 1) they are common. Compare the *hydria* of the Leagros Group (PLATE 57, 3) on which palmettes assume this position. A small number of black-figure *lekythoi* have palmettes similarly disposed (cf. PLATE 16, 4).<sup>6</sup>

If Pseas painted our earliest white *lekythos*, from what source did he take his inspiration? To answer this question we must investigate Pseas' relation to his predecessors and to his contemporaries.

Pseas belongs to an era of experiment; Exekias had already exploited the black-figure technique to its fullest, leaving his successors to emulate or imitate. Pseas had a strong black-figure side, applying the technique in a traditional manner or more adventurously in new media—on a white or coral-ground<sup>7</sup>—but he also worked in red-figure<sup>8</sup> and in Exekias' technique.<sup>9</sup> We know that he collaborated with Andokides,<sup>10</sup> for one of his 'Type-A' amphorae<sup>11</sup> and one of 'special type'<sup>12</sup> bear Andokides' signature as potter (special amphorae of the same type were decorated by the Antimenes Painter).<sup>13</sup> The Andokides Painter is the acknowledged inventor of red-figure, and it has been suggested that he also invented white-ground,<sup>14</sup> but Andokides the potter was a conservative, following closely in the line of Exekias, and the Andokides Painter one, and perhaps not the most important, of the early red-figure painters; his use of white-ground is hesitant and technically faulty.<sup>15</sup> Pseas' inspiration surely came from other quarters to the Kerameikos.

Pseas' link with the preceding generation is through Amasis.<sup>16</sup> The potter Amasis was progressive and influential, and so was the Amasis Painter. On some of his black-figure vases the Amasis Painter explores the possibilities offered by outline and added colour, as if he were preparing the way for red-figure.<sup>17</sup> There is also a fragment of a very early red-figure cup which bears the letters AMA, which have been temptingly restored as Ama[sis].<sup>18</sup> Initially Beazley thought that the painter, too, was Amasis and that the fragmentary cup was 'a modest experiment in a wholly novel and unfamiliar technique',<sup>19</sup> but in 1911 he decided: 'The style of drawing has no connection with the Amasis Painter.'<sup>20</sup> In a way more relevant to our study is Amasis' repertoire of shapes, which includes amphorae of various types, *oinochoai*, cups, *lekythoi*, plaques, & round *aryballoi*,<sup>21</sup> and our earliest *alabastron*.<sup>22</sup> Pseas' vases, although less numerous, follow the shape sequence. Especially notable are the *lekythos*, *aryballos*, and *alabastron*. Plaques we might have expected by Pseas, and there are plaques close to him, but they have been attributed to Pseas, 'his nearest kin'.<sup>23</sup> Pseas' plaques are black-figure,<sup>24</sup> like the Amasis Painter's, or experiments in quasi-red-figure.<sup>25</sup> The use of white-ground on his plaques is not surprising, for a light or white ground for plaques was known in Attica from late in the Geometric period.<sup>26</sup> This point brings out an important difference between red-figure and white-ground: although both develop in the period of experiment which followed the apogee of the black-figure style in the hands of Exekias, red-figure is invented and white-ground is rediscovered. Not is white-ground exclusively a potter's technique, since a white slipped vase need not be decorated. The new fashion for white ground is, I think, partly a realization of the freedom of expression which outline on a neutral ground permits,<sup>27</sup> and partly (initially) a desire on the part of potters and painters to imitate vessels in other media, notably stone<sup>28</sup> (for example *alabastra alabastra*), but possibly also vases in metal. Some of these early white-ground vases are very fine, embellished with modelled handle attachments in the manner of metal vessels, and I cannot help thinking that the artist applied the slip to set his vase somewhat apart from the others.<sup>29</sup>

Amasis stands before Pseas and probably influenced his choice of shapes, but this does not bring us any closer to Pseas' inspiration for white-ground, since we have no white-ground vases by Amasis. At this point the Antimenes Painter may be called in, for he is Pseas' brother,<sup>30</sup> and he is known to have decorated *hydriai* and oval *aryballoi*, with

<sup>1</sup> Once Bologna, PU 122, ARV<sup>2</sup> 7, no. 6.

<sup>2</sup> See e.g. Pseas, ARV 2, no. 7, Munich, 1875; ARV<sup>2</sup> 2, no. 8.

<sup>3</sup> Boston, 97.292, ARV<sup>2</sup> 192, no. 5.

<sup>4</sup> Oxford, 1049.211, ARV<sup>2</sup> 9, no. 1.

<sup>5</sup> Compare the figure style of the *hydria* in Stockholm, London B 497, ARV<sup>2</sup> 497.

<sup>6</sup> Amasis, Agnes, P 3002, ARV<sup>2</sup> 295, no. 1, for *lekythos*, ARV<sup>2</sup> 8, for a small *lekythos* possibly by Pseas. Two of Pseas' *hydriai* have figure prodelia (ARV<sup>2</sup> 293, nos. 8 and 20), the third (ARV<sup>2</sup> 293, no. 9; Plate 127) has a large prodelia (Plate 127, 2).

<sup>7</sup> Cf. ARV<sup>2</sup> 2, ch. 3 (Cicero, Pseas), and pp. 121, 122 (Hansen, Pseas), and see below, pp. 121, 122.

<sup>8</sup> ARV<sup>2</sup> 293, nos. 11, 13, 224, nos. 15, 21, and 23.

<sup>9</sup> Ibid. 293, no. 24.

<sup>10</sup> ARV<sup>2</sup> 293, no. 25 (= ARV<sup>2</sup> 8, no. 21).

<sup>11</sup> ARV<sup>2</sup> 293, 215, ARV<sup>2</sup> 10, nos. 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>12</sup> Ibid. 293, no. 25.

<sup>13</sup> Cf. Arslan, *Nordhumbria*, ARV<sup>2</sup> 293, no. 7.

<sup>14</sup> Ibid. F 293, ARV<sup>2</sup> 293, no. 293, Copenhagen.

<sup>15</sup> Ibid. 293, ARV<sup>2</sup> 293, no. 293.

<sup>16</sup> Ibid. 293, ARV<sup>2</sup> 293, no. 293.

<sup>17</sup> The result of the Type-A red-figure amphora in New York (63.11.6, ARV<sup>2</sup> 3, no. 2, 102) and p. 1027.

<sup>18</sup> New York has a white-ground result, no. 2027.

<sup>19</sup> Ibid. 293, ARV<sup>2</sup> 2, no. 21, is a special technique, representing red-figure; the figures are executed in a white-ground.

<sup>20</sup> Ibid. 293, ARV<sup>2</sup> 2, no. 21.

<sup>21</sup> Ibid. 293, ARV<sup>2</sup> 2, no. 21.

<sup>22</sup> ARV<sup>2</sup> 1.

<sup>23</sup> Ibid. 1 (1911), no. 1, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 172







shape—doublets (PLATE 7, 11); the red-ground palmettes are like those on his ordinary amphiphora.<sup>1</sup>

The Edinburgh Painter stands as an important point in the development of the Attic *lekythos*. He firmly establishes the standard cylindrical shape, the white slip, and the use of black paint for exposed female flesh.<sup>2</sup> His immediate successors in the production of black paint for exposed female flesh—his immediate successors in the production of black paint for exposed female flesh, the Theros and Athena Painters, are the last to paint large black-figure *lekythoi* of standard shape.<sup>3</sup> From this point onwards important work is executed in red-figure; black-figure, apart from its special use on the Panathenaic prize amphorae and *kylixes*, is relegated to small *lekythoi* of secondary shape.

Since the Edinburgh Painter stands at the beginning of the series of white-ground and red-figure cylinders of standard shape, it is greatly desirable to establish his chronological position and his relation to red-figure contemporaries. As a later member of the Leagros Group he must have begun his career in the last decade or so of the sixth century, continuing into the first decade of the fifth, if not later.<sup>4</sup> The Berlin Painter began his career just before 500 B.C.<sup>5</sup> and the doublets (PLATE 7, 3) is one of his special shapes.<sup>6</sup> If the two doublets were black-figure, as seems very likely, the Berlin Painter may have borrowed them from the Edinburgh Workshop.<sup>7</sup> The Berlin Painter also took up the cylinder for his *lekythoi* (PLATE 7, 4) and the earliest of these do not belong to the painter's very early years.<sup>8</sup> In black-figure the doublets is taken up by a somewhat younger contemporary of the Edinburgh Painter, the Diaphros Painter,<sup>9</sup> whose large *lekythoi* of special shape (ILL. see pp. 80 f.) are very neatly standard cylinders. The Diaphros Painter is related to the red-figure Darius Painter,<sup>10</sup> who specialized in small vases—small amphorae (PLATE 55, 3), doublets, and *lekythoi*. The Darius Painter can be related to the Berlin Painter's Circle through vases of the Floral Nalan Group (see pp. 12 f.; PLATE 50).<sup>11</sup>

The Edinburgh Painter's successors in the production of large black-figure cylinders are the Theros and Athena Painters. The Theros Painter<sup>12</sup> is the older of the two, probably not much younger than the Edinburgh Painter.<sup>13</sup> His *lekythoi* are certainly later than or less contemporary with the Athena Painter's, but he does not specialize in *lekythoi* early in his career. He is one of the most important artists of the White Horse Group—black-figure *kylixes* with the eponymous birds rendered in added white—which developed in the last decade or so of the sixth century.<sup>14</sup> The Theros Painter also decorated *kylixes*, some of them white-ground,<sup>15</sup> and these have been connected with the Salustian Workshop in general, and with Paus in particular.<sup>16</sup> The Theros Painter's

free use of white-ground on vases of different shapes—among them *amphorae*,<sup>17</sup> *kylixes*, *lekythoi*, *oleuthrae*,<sup>18</sup> and a *hydris* of *kalpis* type—brings him into line with both Thersites and Paus, as does his use of added white or yellow.

The Theros Painter's earliest *lekythoi* follow the Edinburgh Painter's model closely; in shape and shoulder decoration it looks like a product of the Edinburgh Workshop.<sup>19</sup> Most of his *lekythoi* are more slender than the Edinburgh Painter's, and also more slender than the Athena Painter's, but their reserved shoulders have five black palmettes arranged in the scheme favoured by the Athena Painter (scheme 14), from which he presumably borrowed it.<sup>20</sup> The Theros Painter's *lekythoi* with Berlin *kylixes* are described in the section on the Berlin Painter (pp. 18 f.).

A *lekythos* by the Theros Painter in Bonn<sup>21</sup> is very close to the Athena Painter in shape. The neck is black, the shoulder is reserved (with rounded rays beneath unenclosed bars); the shoulder-body join is marked by a black net pattern on reserved ground and the foot is flared. The monograph—a pyramidal—is paralleled on other *lekythoi* from the Athena-Bowditch Workshop—certainly on the red-figure *lekythoi* in London with red-figure shoulder flasks (PLATE 12, 2; see pp. 22 f.) and the shape is very nearly B1, the Bowditch Painter's favourite type (see pp. 79 f.).

The Athena Painter<sup>22</sup> specialized in *lekythoi* and *oleuthrae*; as far as we know these are the only shapes which he decorated. The proportions of white slipped vases is high. His earliest *lekythoi* are red-ground, full cylinders in the Edinburgh manner with Edinburgh palmettes on the reserved shoulder.<sup>23</sup> *Lekythoi* of his mature period are white more often than not; for the shoulder, which is sometimes white, he introduces a new palmette system: the Edinburgh scheme enriched by spiral tendrils with their closed buds at the first and fifth palmettes.<sup>24</sup> This system passes into red-figure through the Bowditch Painter. During much of the fifth century a simplified version of the Bowditch palmettes is 'common to the lower ranks of the standard *lekythoi*' (ILL. PLATE 20, 3, 4).<sup>25</sup> This often inelegant scheme is produced on red-figure and white-ground *lekythoi* by artists such as the Klogmann (PLATE 87) and Desmyt<sup>26</sup> painters, contemporaneously with the biggest black palmettes on red-figure *lekythoi* by the Achilles Painter and his followers (see pp. 45 ff.; PLATE 34, 2-4).

The Athena Painter's relation to red-figure painters is acknowledged to be close and at the same time ill defined. His black-figure *lekythoi* are the first to have thick neck and enclosed neck bars, and since these are characteristic features of red-figure *lekythoi* of standard shape, it is generally assumed that the Athena Painter borrowed these from painters of red-figure *lekythoi*—perhaps the Berlin Painter or the Brygos Painter.<sup>27</sup> Black necks are standard on standard *lekythoi*, just as reserved necks and reserved shoulders are

<sup>1</sup> Doublets, ABT 461, Paris 100, Berl 111, 12.

<sup>2</sup> *Lekythoi*, PLATE 7, 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.

<sup>3</sup> ABT 461.

<sup>4</sup> Berl 111.

<sup>5</sup> Berl 111.

<sup>6</sup> Berl 111.

<sup>7</sup> Berl 111.

<sup>8</sup> Berl 111.

<sup>9</sup> Berl 111.

<sup>10</sup> Berl 111.

<sup>11</sup> Berl 111.

<sup>12</sup> Berl 111.

<sup>13</sup> Berl 111.

<sup>14</sup> Berl 111.

<sup>15</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>16</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>17</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>18</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>19</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>20</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>21</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>22</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>23</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>24</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>25</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>26</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>27</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>28</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>1</sup> ABT 461, Berl 111.

<sup>2</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>3</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>4</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>5</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>6</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>7</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>8</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>9</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>10</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>11</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>12</sup> Berl 111, Berl 111, Paris 100, Berl 111, 12.

<sup>13</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>14</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>15</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>16</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>17</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>18</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>19</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>20</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>21</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>22</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>23</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.

<sup>24</sup> ABT 461, Berl 111, Paris 100, Berl 111, 12.



standard in *lekythoi* of secondary shape.<sup>1</sup> *Lekythoi* of shape BL (see pp. 79 f.),<sup>2</sup> the Bowdoin Painter's favourite, are cylinders with black necks which can be distinguished easily from standard cylinders only if the shoulder is reserved with black Bowdoin palmettes.

The Athena Painter's relation to the Bowdoin Painter<sup>3</sup> is complex. The Bowdoin Painter decorated red-figure and white *lekythoi* so like the Athena Painter's in shape, pattern, even style, that he has often been considered the black-figure Athena Painter working in the other technique. Miss Haysch and Beazley studied the painters carefully, without conclusively deciding that they were one and the same. I keep them separate, not because I clearly see two distinct personalities, but because, like Haysch and Beazley, I cannot clearly see one. Also chronology is difficult: at the latest the Athena Painter began his career around 490 B.C.;<sup>4</sup> the Bowdoin Painter is generally thought to have been active as late as the third quarter of the fifth century;<sup>5</sup> if the two are one, the span of the composite career is remarkable. For our purposes the Athena Painter's Workshop is responsible for black-figure *lekythoi*, the Bowdoin Workshop for red-figure and white-ground *lekythoi*, and the *lekythoi* in mixed techniques.

There are three groups of *lekythoi* which stand between the Athena and Bowdoin Painters: the first is the *lekythos* in various techniques with red-figure shoulder palmettes (PLATE 12, 13), described on pp. 22 f.; the second is the white-ground Athena-head *lekythos* in Marburg (PLATE 10, 11), described on p. 106; the third is the pair of bilingual *lekythoi* at Brussels (PLATE 15).<sup>6</sup> Beazley attributed the two red-figure *lekythoi* in Brussels to the Bowdoin Painter, and their iconography (woman seated,<sup>7</sup> woman with 'treath')<sup>8</sup> is characteristically Bowdoin. The shoulders are reserved in the Bowdoin manner, but the Bowdoin palmettes have been replaced by miniature scenes in silhouette. The shoulder figure is never as popular on red-figure *lekythoi* as it is on black-figure *lekythoi*, and on white *lekythoi* it is virtually unknown (see pp. 127 ff.). The iconography of the shoulder scenes (Gyges and his wife and Thonon and the Bull) can be paralleled on vases by the Athena Painter.<sup>9</sup> Linked to these two bilinguals are two black-bodied *lekythoi*—one of them in Oxford (PLATE 67, 2)—full cylinders with black neck, whose reserved shoulders have miniature figures in silhouette—*atq. hant*,<sup>10</sup> hare hunt.<sup>11</sup> The black body links these *lekythoi* to the large group of black-bodied *lekythoi*<sup>12</sup> from the Bowdoin Workshop (PLATE 67, 3; see pp. 22 f.), whose reserved shoulders have Bowdoin palmettes, and the use of silhouette links them to the white-ground semi-outline of the Athena Bowdoin Workshop (pp. 101 f.),<sup>13</sup> in which black-figure, silhouette, and outline are combined.

Semi-outline, used somewhat differently, is a characteristic feature of some *lekythoi*

from the Diosphos Workshop (cf. PLATE 28, 39),<sup>14</sup> which also produced black-bodied *lekythoi*.<sup>15</sup> The hare hunt which is rendered in full on the body of a white-ground semi-outline *lekythos* from the Athena Bowdoin Workshop (PLATE 14, 21),<sup>16</sup> is popular in an abbreviated form on a group of *lekythoi* from the Diosphos Workshop.<sup>17</sup> Lastly, the Oxford *lekythos* has a mock inscription on the shoulder field.<sup>18</sup> Mock inscriptions are not usual on Athena or Bowdoin *lekythoi*, but they are on *lekythoi* from the Diosphos Workshop.<sup>19</sup>

From the League Group and its later member, the Edinburgh Painter, we have followed the development of the standard cylinder to its demise in black-figure and to its position of prominence in red-figure and white-ground. The problems of the Athena and Bowdoin Painters is left unsolved (see pp. 104 ff.), but their importance has not been overlooked. In the next section we look briefly at black-figure *lekythoi* of other painters outside the Edinburgh tradition.

#### 4. VERTICAL PALMETTE SYSTEMS OUTSIDE THE EDINBURGH TRADITION

During the period when the Edinburgh Painter and his followers were setting the future course for the standard cylinder, other painters in other workshops were decorating *lekythoi* of different shapes. Most of these painters are important only for a study of later black-figure and therefore need not concern us, but a few influenced the shape or decoration of later *lekythoi*, white-ground or red-figure. I have selected the Gela and Beldara Painters to represent other vertical palmette systems, because they specialise in *lekythoi* and are in some way related to the Edinburgh Workshop; also because their schemes of decoration vary significantly from those described previously. A separate section is devoted to horizontal shoulder palmettes.

##### GELA PAINTER

The Gela Painter<sup>20</sup> had a long career which we may follow from the League period well into the fifth century B.C.<sup>21</sup> His career, therefore, runs parallel to that of the Edinburgh Painter and his followers. There is something peculiar about the Gela Painter.<sup>22</sup> He likes patterns, in quantity and variety. Some of these patterns are quite unusual and when they appear on vases by the Gela Painter's contemporaries, we may be reasonably certain that the painters are in some way related. The stylized ivy pattern is one: Ptoas likes it (cf. PLATE 1, 2), so do the Sappho and Diosphos Painters.<sup>23</sup> The 'crossing meander' is another; the red-figure Pioneers like it,<sup>24</sup> but in black-figure it is rare, being occasionally

<sup>1</sup> ABL 125, 126, 127.  
<sup>2</sup> ABL 125, 127 f., 128.  
<sup>3</sup> Ibid. 127 f., 128 f., 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>4</sup> Beazley, A 2114.  
<sup>5</sup> Ibid. A 2115.  
<sup>6</sup> Goussier, ABL 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>7</sup> ABL 125 f.  
<sup>8</sup> Ibid. 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 37



used by the Anumeon Painter<sup>1</sup> and members of the Leagros Group.<sup>2</sup> There are several forms of the crossing member (FIGURE 41-8) and the Gela Painter's form (FIGURE 42) is paralleled not in black-figure, but in red-figure, on vases by the Eucharides Painter.<sup>3</sup> Red-figure influence is probably also indicated by the distinctive buds which the Gela Painter likes to add to his shoulder palmettes.

The earliest *lekkythoi* by the Gela Painter are Leagros red-ground cylinders with Leagros shoulder palmettes.<sup>4</sup> But soon he comes under the influence of the Edinburgh Painter, decorating Edinburgh white-ground cylinders with Edinburgh shoulder palmettes (PLATE 16, 4, 17, 3).<sup>5</sup> The Athena Painter seems to have influenced the Gela Painter's later white *lekkythoi* (see pp. 25 f.).<sup>6</sup> The Gela Painter's shoulder florals may be distinguished from those of the Edinburgh Workshop by the presence of partially open buds. His five-palmette system has two prominent buds directed towards the handle (FIGURE 98).<sup>7</sup> Even when these buds are missing, the Gela Painter's palmettes may be distinguished from those of the Edinburgh Painter by the direction of the outer tendrils: the tendrils of the first and fifth palmettes point towards the handle (as if to receive buds), not away from the handle as on *lekkythoi* by the Edinburgh Painter.

The Gela Painter also has a three-palmette system (FIGURE 9c)<sup>8</sup> which at this time, in black-figure, is most unusual, although later in red-figure and white-ground it becomes common. The petals of the three palmettes are thin and widely spaced. Buds spring from tendrils which originate from the enclosing tendril of the central palmette, follow the base of the neck, and terminate in the handle area. In principle these tendrils with buds are prominent 'cross-overs', such as we find in diminutive form on red-figure and white *lekkythoi* from the early classical period onwards.

Not all of the Gela Painter's *lekkythoi* are standard cylinders; some are small, with a more tapering body (PLATE 17, 2)—*lekkythoi* of the type sometimes decorated by the Marathon Painter.<sup>9</sup> There are three palmettes on the shoulder, hastily executed without buds.<sup>10</sup> The Marathon Painter occasionally decorated the shoulders of his better *lekkythoi* with palmettes, arranged in a variety of ways,<sup>11</sup> but the lotus-bud chain, in a debased form, is more common, as it is on the numerous *lekkythoi* of the Class of Athens 581.<sup>12</sup> The Gela and Marathon Painters share other patterns, for example the chequers on white-ground,<sup>13</sup> both like to decorate *lekkythoi* exclusively with palmettes (see pp. 147 ff.).<sup>14</sup>

#### BELDAM PAINTER<sup>15</sup>

The Beldam Painter is younger than the Gela Painter, but like him influenced by the Edinburgh Painter's followers; he may have begun his career in the Edinburgh Workshop. The Beldam Painter's large cylinders are not standard type but special cylinders of

type BEL (PLATE 18; see pp. 84 f.) peculiar to himself and to his workshop.<sup>16</sup> It is, therefore, correct to call the Theseus and Athena Painters the last painters of large black-figure *lekkythoi* of standard shape. Some of the Theseus Painter's latest *lekkythoi* come nearer to those of the Beldam Painter than to those of the Athena Painter, for although they are standard cylinders, their neck is reserved (as on BELs, not black as on standard *lekkythoi*); the bars at the join of neck to shoulder are not enclosed; and the shoulder palmettes are the Beldam Painter's.<sup>17</sup>

With few exceptions BELs are white-ground with palmettes on the shoulder. The earliest BELs, which are black-figure, display the Athena Painter's system of shoulder florals.<sup>18</sup> Occasionally, even these early florals may be distinguished from those of the Athena Painter by the addition of tiny wet tendrils to the large tendrils enclosing the palmettes (FIGURE 100).<sup>19</sup> Later BELs are partly black-figure, partly outline (semi-outline),<sup>20</sup> or exclusively outline,<sup>21</sup> and both of these have five palmettes, basically in the Athena Painter scheme but modified. The palmettes of the semi-outline BELs have many thin petals;<sup>22</sup> the palmettes of the outline BELs have a few thin petals, widely spaced.<sup>23</sup> The reduction in the number of palmettes and their spatial disposition are probably explained by the original presence of alternate leaves in matt red paint which has now disappeared. Alternately coloured petals soon become popular, and we know that the Beldam Painter liked this play of colour from his numerous small white-ground pattern *lekkythoi* (PLATE 70, 6-8) on which traces of red paint have sometimes been preserved (see pp. 155 ff.).<sup>24</sup>

We have spoken only of white-ground BELs, but one red-figure BEL has been attributed to the Beldam Painter.<sup>25</sup> The shoulder is reserved with black palmettes, disposed rather like those on the shoulder of the black-figure BELs.<sup>26</sup> An important detail is the small tendril which springs from either side of the heart of the central palmette, 'crossing over' the large tendril which encloses it. In black-figure cross-overs are found only on the shoulder of a *lekkythos* by the Athena Painter,<sup>27</sup> and in a somewhat different form on the body of several white *lekkythoi* from the Athena Bowdoin Workshop (see p. 128).

Outside the Beldam Workshop the peculiar Beldam cylinder found little favour. BELs not by the Beldam Painter appear to have been painted by artists closely related to him, for example the Painter of London D65,<sup>28</sup> who takes over the Beldam patterns virtually without change (FIGURE 110; PLATE 18, 3). Compare the BELs by the Carlsbad Painter (PLATE 64, 1)<sup>29</sup> who seems to have been employed in the Beldam Workshop at one time, in other workshops at other times.<sup>30</sup> His BELs tend to have degenerate lotus buds (bars) instead of palmettes.<sup>31</sup> An artist not usually associated with the Beldam Workshop is the

<sup>1</sup> *ABV* 750.

<sup>2</sup> *ABV* 146-460 pp. 44-5, 11, 12, 18, 25, 26 and 31, 1-3. Miss Haspels indicated that the Theseus Painter follows the Athena Painter's practice of enclosing neck-bars (p. 171), but this is not always the case.

<sup>3</sup> *ABV* 125.

<sup>4</sup> *Ibid.* 125.

<sup>5</sup> *Ibid.* pl. 31, 2.

<sup>6</sup> *Ibid.* 171 f. and n. 3. Cf. F. 198 (Athena, 1984, *ABV* 107, no. 14), 173 (Athena, 1985, *ABV* 107, no. 15), nos pp. 85 f. n. 25.

<sup>7</sup> *Ibid.* 173 and pl. 31, 1.

<sup>8</sup> *Ibid.* 177.

<sup>9</sup> *Ibid.* pl. 31, 4.

<sup>10</sup> Copenhagen, 1941, *ABV* 751, no. 5 (= *ABV* 108, no. 2).

<sup>11</sup> *ABV* 171 f.

<sup>12</sup> *Ibid.* 171 f.

<sup>13</sup> *ABV* 751-*ABV* 174, 176.

<sup>14</sup> *ABV* 750 f. 1985, *ABV* 107, 170 f.

<sup>15</sup> *ABV* 196 f.

<sup>16</sup> Cf. Cambridge, 447, *ABV* 754, no. 34, also Athens, 197, *ABV* 107, no. 11, and *ibid.* 30, 1 (Beldam Painter).



Inscription Painter.<sup>1</sup> His earliest white *lekythos* (PLATE 19, 1)<sup>2</sup> is colored in *ARI*<sup>3</sup> along with the rest (the painter is only known to have painted white *lekythoi*) as a standard cylinder, but the body of the vase curves in at the shoulder-body join, the neck is reserved (all his other *lekythoi* have black necks, as is usual on standard *lekythoi*), and the shoulder has five black palmettes beneath lines (FIGURE 116); the others have the classical three palmettes beneath an egg band (FIGURE 114). The Inscription Painter's *lekythoi* (PLATE 19) have false interiors<sup>4</sup> and their iconography is exclusively funerary.<sup>5</sup>

## 5. HORIZONTAL PALMETTES (BLACK)

From the introduction of the cylinder shape to the demise of the shoulder *lekythos*, the canonical scheme for shoulder palmettes is vertical; that is to say, the palmettes point towards or away from the neck ring instead of lying parallel to it. Although it was never very popular, there was a horizontal scheme which had almost as long a life, being found mostly in the decades around 500 B.C. Judging from preserved material the horizontal palmette was primarily a vase painter's motif. But horizontal palmettes in two different schemes were painted on the walls of the *pronaos* and *cella* of the Athenian Treasury at Delphi (FIGURE 114, b), and probably on other buildings whose painted decoration has not survived. Dinsmoor studied the horizontal palmettes in connection with the date of the Athenian Treasury, distinguishing several different systems by which he classified Attic black-, red-figure, and white-ground vases.<sup>6</sup> (The controversy over the date of the Treasury need not concern us, since the date of the vases is not in question.)<sup>7</sup> Dinsmoor thought Pissis invented the new palmettes, painting them black on reserved ground on black-figure, bilingual, and red-figure vases.<sup>8</sup> But Pissis decorated neither his *lekythoi* nor his *hydriai* with horizontal palmettes. With one exception the *hydriai* have Antimenean figure pedicels; the exception, a handsome *hydria* in the Wadsworth Athenaeum, Hartford, Connecticut (PLATE 2, 2), has an elaborate system of palmettes and lotus buds, alternately upright and pendent, arranged vertically.<sup>9</sup> Early examples of the horizontal palmette on black-figure *lekythoi* are: a Leagros 'compromise' in Vienna, stylistically not far from the Achelous Painter (PLATE 3, 1),<sup>10</sup> and a slightly later cylinder *lekythos* in Oxford not far from the Vienna compromise in style.<sup>11</sup> In the Leagros period horizontal palmettes were regularly painted beneath the picture panel on *hydriai* (cf. PLATE 57, 3). On *lekythoi* pattern bands in this position are common only on larger finer vases (cf. PLATE 17, 4). The upper pattern band, on the other hand, is common on all but the most hastily painted. Upper and lower pattern bands are usually the same width, often the same pattern; exceptional features of the horizontal palmette band, when it appears on

<sup>1</sup> *ABV* 246 f., *add.*, *Poss* 415.

<sup>2</sup> *Metrid* 1907, *ABV* 246 no. 1.

<sup>3</sup> *ANT* 104, no. 210.

<sup>4</sup> Cf. *Stamper*, 1974, 2, *ABV* 749, no. 5. The iconography need not be funerary.

<sup>5</sup> W. B. Dinsmoor, *The Athenian Treasury at Delphi*, in *Comment. Acl* 1 (1926), 86 ff.; *JHS* 46 (1926), 171 ff. (Reesley); *JHS* 48 (1928), 21 f.

(C. M. Robertson).

<sup>6</sup> *BCA* 1906 (1953), 179 ff. (Conte-Mandache); *Agnes* 11 (1921), 2 ff. (E. Harrison).

<sup>7</sup> *AJA* 1, 54.

<sup>8</sup> *ABV* 293, nos. 8 and 10.

<sup>9</sup> *Vienna*, 75, *ABV* 276, no. 276; *ABV* 47; *AJA* 1, 194, 112, no. 88.

<sup>10</sup> Oxford, 421, *ABV* 49; *AJA* 1, 117, no. 77.

the body of *lekythoi*, are in size and prominence. An unusually elaborate Leagros *lekythos* in Berlin may serve as example: the palmette band beneath the 'Herales on Olympus' is more than twice the width of the upper band of linked dots; there are vertical palmettes on the shoulder.<sup>12</sup> Compare the two narrow pattern bands (key, 193) beneath the figure on Pissis' Parn *lekythos*.

Chains of lotus buds may also appear on the body of *lekythoi*, above or below the figures.<sup>13</sup> The Ryckroft Painter, who stands close to Pissis,<sup>14</sup> is known to have decorated only one *lekythos* and it has a band of lotus buds above the figures.<sup>15</sup> A 'compromise' *lekythos* in Vienna (PLATE 4, 2), near the Ryckroft Painter but surpassing even him in attention to minute detail, has lotus buds beneath the picture, ivy akrotes, and on the shoulder horizontal palmettes arranged in a highly personal system—small palmettes and buds alternating in a double row—reminiscent of the ivy-berry tended composition.<sup>16</sup> The closest parallel for this shoulder decoration is the Cactus Painter's, and even his eccentric palmettes are more canonical than the Viennese.<sup>17</sup> The Cactus Painter also stands close to the Ryckroft Painter, sharing his passion for detail and refinement,<sup>18</sup> but he seems to have been younger, painting cylinders of the Gales-Falisch type and experimenting freely with white slip.<sup>19</sup> Nearly all of his attributed vases are *lekythoi*; those which are not full cylinders are the slimmer, more tapering 581 shape of the Marathon Painter and related artists,<sup>20</sup> and some of the Marathon Painter's better *lekythoi* have horizontal palmettes on the shoulder.<sup>21</sup> On the shoulder of *lekythoi* of 581 type (PLATE 4, 4) the Cactus Painter places lotus buds, on the full cylinders (PLATE 4, 3) horizontal palmettes, linked, with thin, closed bud and tiny cactus flowers in the spandrels.<sup>22</sup> Palmettes alternate in the same manner, but with the more common dots in the spandrels, on a group of black-figure *lekythoi*, squat cylinders, and 'compromises' by the Painter of Vatican G49, an artist who specializes in *oinochoai*, uses white-ground, and seems to have been closely connected with the workshop of the Athena Painter.<sup>23</sup> Another artist who decorated *oinochoai* in number, often white-ground, and who sometimes comes close to the Athena Painter, is the Gela Painter. His distinctive system of shoulder palmettes has already been described. The Gela Painter is not known to have decorated the shoulders of his *lekythoi* with horizontal palmettes, but horizontal palmettes do appear on the body of a few of his more unusual *lekythoi*: the slun white-ground cylinder in Syracuse with Eros holding tendrils, flying over large cocks (PLATE 15, 4). Beneath the cocks there is a horizontal band of palmettes.<sup>24</sup> A fuller, earlier, white-ground cylinder in Göttingen

<sup>12</sup> Berlin, 1061, *ABV* 329, no. 323; *ABV* 40; *AJA* 1, 173, no. 80.

<sup>13</sup> *ABV* 55; *ABV* 241; *Poss* 157 (The House Class of the Marathon Painter).

<sup>14</sup> *ABV* 234 ff., 175, 592 (Pissis' Parn 111); for the Pissis/Ryckroft Painter attribution, see also *ABV* 161 and *Poss* 126, 694; *Poss* 146 ff.; *ABV* 161.

<sup>15</sup> Würzburg, 596, *ABV* 337, no. 31.

<sup>16</sup> Vienna, 253, *ABV* 54. Ivy-berry model on pattern *lekythoi* are described on pp. 121 f.

<sup>17</sup> Cf. *ABV*, pl. 20, 2 (Vienna, 713) and pl. 20, 4 (Cactus Painter).

<sup>18</sup> *ABV* 61.

<sup>19</sup> Berlin, 1061.

<sup>20</sup> Berlin, 1061, 1062, *ABV* 161, no. 7.

<sup>21</sup> *ABV* 54 f.

<sup>22</sup> Cf. Athens, 1001, *ABV* 141, no. 1, and pl. 20, 3.

<sup>23</sup> *ABV* 61 and pl. 20, 4.

<sup>24</sup> *ABV* 233 ff., 191; *Poss* 107 f.; *ABV* 41 (New York, 26.56.26 = *ABV* 536, no. 21, see also *Poss* 107); *AJA* 1, 114, nos. 12, 13. Bowler noted a connection with the Athena Painter's Workshop, *ABV* 123 ff., 177.

<sup>25</sup> Syracuse, 1052, *ABV* 212, no. 151.



(PLATE 17. 1) has a broad band of horizontal palmettes with thin closed buds in the spandrels at the join of shoulder to body. This *lekythos* is an example of the Gela Painter's spandrels with pattern, which surpasses even that of his contemporary, the Marathon Painter: on the neck there are vertical palmettes, on the neck chequer between linked dots, and on the shoulder, beneath tongues, palmettes with buds; and beneath the figures a narrow band of linked dots.<sup>1</sup>

The Haimon Painter,<sup>2</sup> like the Gela Painter, uses bands of horizontal palmettes both above and below the figures on some of his less typical *lekythoi*. He also painted some horizontal shoulder-palmettes. Haimonian horizontal palmettes, unlike those we have described, often do not 'run'; their enclosing tendrils overlap without interconnecting; their buds are regularly reserved, unless very hastily painted.<sup>3</sup> The Haimon Painter's usual shoulder-decoration (degenerate lonic buds, inherited from the Diosphos Painter, together with the very slender Diosphan cylinder)<sup>4</sup> is given up for a small group of red-ground *lekythoi*, slimmed Edinburgh cylinders, exceptionally large for the Haimon Painter.<sup>5</sup> Most of these *lekythoi* have not only horizontal palmettes on the shoulder, but broad bands of horizontal palmettes on the body (PLATE 17. 4)—as if the painter were trying to decrease the height of the picture panel.<sup>6</sup> Similar bands may be found on a few of his white-ground 'chimneys' (PLATE 70. 4),<sup>7</sup> and one of his exceptionally large white-ground calyx-mouth *lekythoi* has horizontal palmettes on the shoulder.<sup>8</sup> Besides being necessary decoration on figure *lekythoi*, horizontal palmettes are the primary decoration of a number of the painter's pattern *lekythoi* (see pp. 125 ff.).

The Emporon Painter<sup>9</sup> who succeeds the Haimon Painter in the mass production of small cheap oil pots, and who is stylistically related to him and to the Beldam Painter, prefers freely painted bars on the shoulders of his insignificant *lekythoi*. But he painted some side-palmette *lekythoi* (see p. 107) and, related to him, is a group of late black-figure *lekythoi*, nearly cylindrical with cup (calyx) mouth, linked as much by shoulder-decoration (hastily painted horizontal palmettes) as by style and figurework.<sup>10</sup>

Some white-ground pattern *lekythoi* from the Beldam Workshop make use of horizontal palmettes, but the Beldam Painter is not known to have used them on his figure *lekythoi*.

## 6. HORIZONTAL PALMETTES (RED-FIGURE)

Horizontal palmettes executed in red-figure decorate the shoulder of a small number of *lekythoi*, which despite the variety in technique (black-figure (PLATE 13), red-figure (PLATE 12. 2), and black-bodied (PLATE 12. 3, 4)) are closely related.<sup>11</sup> They are standard

cylinders. Two of the black-figure *lekythoi* have reserved nodes, as does one whose body has not been preserved.<sup>12</sup> The red-figure and black-bodied *lekythoi* have black necks, as we might expect, but so does a third black-figure *lekythos* of the group.<sup>13</sup> Technique did not, therefore, dictate the treatment of the neck. All of these *lekythoi* have bars at the join of the shoulder to neck, enclosed on one or both sides. At the join of shoulder to body most of the *lekythoi* have a net pattern; two of the black-bodied *lekythoi* have a simple running meander.<sup>14</sup> Some of the figured vases have a second pattern band beneath the figures.<sup>15</sup> The foot of the *lekythos* is either the minority flared form<sup>16</sup> or the more usual disc.<sup>17</sup> The similarities in shape and shoulder-decoration point to a single workshop. The variety in technique and in treatment of the neck points to a workshop of the transitional period. Miss Haspeels knew four of the *lekythoi*, initially recognised the group, and associated it with the workshop of the Athena Painter.<sup>18</sup> Beazley increased the number of examples to seven and confirmed the stylistic relation of the black-figure *lekythoi* to black-figure *lekythoi* by the Athena Painter, the red-figure *lekythos* to red-figure *lekythoi* by the Bowdoin Painter.<sup>19</sup> I should like to make additions to the group, establish its position in relation to contemporary red-figure, and draw attention to the importance of black-bodied *lekythoi*, described in greater detail in Part Four.

A black-bodied *lekythos* in the Mormano Collection, Palermo, a standard cylinder with four red-figure palmettes arranged horizontally on the shoulder, should be added to the group and another in the Furtke Collection (PLATE 12. 3).<sup>20</sup> At the join of shoulder to neck, which is black, are enclosed bars; on the shoulder four linked horizontal palmettes, unribbed petals, and reserved dots in the field; at the join of shoulder to body, reserved lines. The black-bodied *lekythos* of our group have enclosed bars at the neck-shoulder join and a simple running meander at the shoulder-body join. There are black-bodied *lekythoi* from several workshops in the years around 500 B.C., but most of these are secondary shape (see p. 122, PLATE 67). In the early fifth century the Bowdoin Workshop was the leading producer of black-bodied *lekythoi*<sup>21</sup> of standard shape, type B1. (PLATE 67. 3). Some have Bowdoin palmettes on reserved shoulder<sup>22</sup> but others have black shoulders<sup>23</sup> in the manner of early red-figure *lekythoi* of standard shape.<sup>24</sup> At the join of shoulder to neck, which is black, there are enclosed bars;<sup>25</sup> at the join of shoulder to body there are simple running meanders, a net pattern, or more commonly, reserved bands. Apart from the Bowdoin Workshop, there was another producing black-bodied *lekythoi* of standard shape in the first quarter of the fifth century—a workshop greatly influenced by, if not closely associated with, the Berlin Painter.<sup>26</sup> From the Berlin Painter's own

<sup>1</sup> Beazley-Miller (1932), Para 215 (Haimon 207), no. 125; 12. *ABV*, 12, 45. 4 (preserved neck).

<sup>2</sup> *GRV* 125 ff.; Para 210 ff.; *ABV*, 125 ff.

<sup>3</sup> *ABV*, 124.

<sup>4</sup> *Beazley*, 111, 112, nos. 1-4. Number 2 lacks the buds.

<sup>5</sup> *Beazley*, 125.

<sup>6</sup> London, B 871. *ABV*, 124, no. 75 (Haimon); *Beazley*, CA 1248. *ABV*, 124, no. 76 (Haimon). Oxford 1927, 3627.

*ABV*, 124, no. 75 (Haimon).

<sup>8</sup> London, 9124. 20. *ABV*, 124, no. 75, and p. 123 n. 2.

<sup>9</sup> *ABV* 124 ff., 70 ff.; Para 209 ff.; *ABV*, 125 ff.

<sup>10</sup> *ABV* 125, n. Para 209; *ABV* 126, 126; *Haspeels*, 1927, 126; p. 95, A 8.

<sup>11</sup> *ABV* 124, 124; *ABV* 124; *ABV* 124, 124; Para 204.

<sup>12</sup> *ABV* 126.

<sup>13</sup> *Beazley*.

<sup>14</sup> *Beazley*.

<sup>15</sup> *ABV* 125 f., nos. 1-20.

<sup>16</sup> *Agnew*, *ABV* 124, no. 2. London, E 275.

*ABV*, 124, no. 1.

<sup>17</sup> *CB* no. 27 f.; London, E 275.

<sup>18</sup> *ABV* 125.

<sup>19</sup> *Beazley*, 126, 126.

<sup>20</sup> *ABV* 124; *ABV* 124.

<sup>21</sup> Palermo, Mormano Collection; *CT* 4, III L, p. 2.

<sup>22</sup> *Beazley*, 125 f. and p. 123 (second quarter of the fifth century).

<sup>23</sup> *Wormsley*, *Conche*, no. 45. N. Künich, *Abbildung der Sammlung Julius C. und Margit Finkler* (1972), 108 f. (nos. 108-110).

<sup>24</sup> *Beazley*, 125.

<sup>25</sup> *ABV* 125 f., 126; Para 207; *ABV*, 124.

<sup>26</sup> *Beazley*, 125 f., nos. 1-20.

<sup>27</sup> Compare the Haimon Painter's *lekythos* with black shoulders. Beazley-Miller (1932), *ABV* 125, no. 125 ff., and p. 126 (Haimon at join of shoulder to neck).

<sup>28</sup> *Beazley*, 125, *ABV* 124, no. 124 (bars at join of shoulder to neck).

<sup>29</sup> *ABV* 125. They are simple (not) black strokes — bars, not meanders.

<sup>30</sup> *Beazley*, 125.







with vine tendrils in black silhouette.<sup>1</sup> Black silhouette is also used for the frieze of miniature figures descending the mast of one of his head vases (with white-ground chequery pattern on the pole).<sup>2</sup> The use of silhouette on white-ground and the treatment of the vine tendrils remind me of a white-ground silhouette and outline *lekythos* from the Athens Bowdoin Workshop in New York (Demysos holding vine tendrils, attended by kary and goat) (PLATE 14. 2).<sup>3</sup>

## 7. PALMETTES AND LOTUS BUDS

Apart from buds discreetly hidden in the handle area or added to subsidiary tendrils, lotus buds are not integral elements in the palmette compositions described thus far; the Gela Painter's shoulder florals are exceptional. Three palmettes, the central one embellished with two lotus buds, is the principal shoulder decoration of red-figure *lekythoi* from the first quarter of the fifth century. In white-ground the scheme had almost no following; the small number of examples, chronologically not far apart and to a certain degree stylistically related, probably reflect contemporary red-figure practice. White *lekythoi* with palmettes and lotus buds on the shoulder are either entirely white-ground or bilingual, that is to say, red-figure on the shoulder, white-ground on the body. None is older than the earliest red-figure *lekythoi* with similar shoulder decoration. The first major painter who decorated red-figure *lekythoi* with palmettes and lotus buds in a regular manner is the Brygos Painter (PLATE 24. 1), and his *lekythoi* are not products of his very early years.<sup>4</sup> The first red-figure *lekythos* displayed great variety in technique and style of shoulder decoration; three of standard shape, in the first decade of the fifth century, often have black undecorated shoulders without pattern bands below; the earlier *lekythoi* have tongues at the neck-shoulder join, later *lekythoi* an egg pattern.<sup>5</sup> The 'bare style' is, of course, favoured by the Berlin Painter, who likes to isolate figures in a field of glossy black paint.<sup>6</sup> Few of his *lekythoi* have shoulder florals.<sup>7</sup> One, from his early period, in Palermo, has five palmettes without lotus buds, arranged in a simple system, almost peculiar to himself and his circle of followers: the tendrils linking the second and fourth palmettes to the central palmette take their origin not from the latter's heart but from its terminal volutes.<sup>8</sup> This scheme is found on vases of the Floral Nolan Group,<sup>9</sup> on the shoulder of a neck-amphora (PLATE 66. 1),<sup>10</sup> and on two *lekythoi* (PLATE 65. 3, 4).<sup>11</sup>

Dorian' early cups with few exceptions are 'bare style', essentially patternless,<sup>12</sup> and

we are not surprised to find that some of his red-figure *lekythoi* have black shoulders.<sup>13</sup> The palmettes and buds of his Bologna lion-headed *lekythos* (PLATE 8. 2b)<sup>14</sup> help to prepare us for the floral exuberance of the white-ground Attic *lekythos* in Cleveland (PLATE 10. 2, 11). The Kleophrades<sup>15</sup> and Eucharides<sup>16</sup> Painters rarely decorate *lekythoi*, but when they do they like to leave the shoulder black. The florals on some of the Eucharides Painter's vases of other shapes, especially neck-amphorae,<sup>17</sup> are close to those of the Floral Nolan Group (cf. PLATE 66. 2).

Red-figure shoulders were not acceptable to most painters of white *lekythoi*, probably because they look odd, the concentration of black on mouth, neck, and shoulder working heavily on the white slipped body. If the red-figure shoulder was borrowed from red-figure *lekythoi*, as seems likely, then we should expect painters of red-figure *lekythoi* who also painted white *lekythoi* to decorate the shoulders of their white *lekythoi* in red-figure more often than those who worked exclusively in white-ground. With very few exceptions, for example the Brygos Painter's *Artemis and Anchiros lekythos* in Gela (PLATE 24. 1),<sup>18</sup> and the Pan Painter's *Artemis* in Leningrad (PLATE 24. 2),<sup>19</sup> this is not the case: painters tend to give the red-figure *lekythoi* either a red-figure or a reserved shoulder, with black palmettes, their white *lekythoi* a white-ground shoulder. White *lekythoi* with red-figure shoulders are known primarily from painters who specialised in white *lekythoi*. The vases are standard cylinders with three palmettes and two lotus buds on the shoulder, second white on the body, and often a *kalos* inscription. The total number is small and probably falls within the second quarter of the fifth century.

The 'Timokrates Painter' who painted exclusively white *lekythoi* like white *lekythoi* with red-figure shoulders—standard cylinders with second white (PLATE 25. 2, 3). The scenes are domestic and to some a *kalos* inscription has been added. Beazley related the painter to a better-known artist who occasionally worked in white-ground, but is not known to have painted a *lekythos* in this technique—the Ptoxozenos Painter.<sup>20</sup> Among painters of white *lekythoi* the Timokrates Painter stands closest to the Vasmi Painter<sup>21</sup> whose few attributed vases include three white *lekythoi*, two with white shoulders bearing outlined palmettes and lotus buds (FIGURE 120; PLATE 26. 1),<sup>22</sup> the third with a red-figure version of the same.<sup>23</sup> The Painter of Athens 1826<sup>24</sup> also decorated a number of white *lekythoi* (apparently no vases of other shapes) in a variety of techniques.<sup>25</sup> Apart from a few with Bowdoin black palmettes on the white<sup>26</sup> or reserved ground,<sup>27</sup> his favourite shoulder decoration is palmettes and lotus buds, some in red-figure,<sup>28</sup> others

<sup>1</sup> Doid. 446, no. 262 (palmettes and lotus buds p. 447); no. 279 (diamondal palmettes).

<sup>2</sup> Bologna, PL 311. ARV 446, no. 167.

<sup>3</sup> Munich, 2512. ARV 189, no. 78.

<sup>4</sup> Oxford, 315. ARV 209, no. 47.

<sup>5</sup> London, V 279. ARV 210, no. 1. London, E 278. ARV 216, no. 2.

<sup>6</sup> Gela, no number. ARV 385, no. 483.

<sup>7</sup> Leningrad, 676. ARV 557, no. 149.

<sup>8</sup> ARV 241 L.

<sup>9</sup> The shoulders of two of the vases are mis-identified. ARV 243, no. 8, and p. 244, no. 9.

<sup>10</sup> ARV 178.

<sup>11</sup> Doid. 510, ARV 244.

<sup>12</sup> ARV 244, no. 176.

<sup>13</sup> Doid. 244, no. 2.

<sup>14</sup> Doid. 743 B, 1968.

<sup>15</sup> Cal. Met. 478. ARV 242, no. 20 (when seen *lekythos*).

<sup>16</sup> Athens, 2847. ARV 242, no. 2. London, D 15. ARV 240, no. 1.

<sup>17</sup> Athens, 2848. ARV 242, no. 3.

<sup>18</sup> ARV 243, no. 8, and p. 244, no. 9.

<sup>1</sup> London, A 391. ARV 428, no. 1. ARV 1732, 2125, 2126, 2127, 2128.

<sup>2</sup> Thompson, 1941, *Archa. Museum, Station 131*, BM 1180, 1181, 1182, nos. 1 and 2, p. 12.

<sup>3</sup> New York, 1826, 1827. ARV 179, no. 1. *Catalogue des vases grecs*, vol. 1, no. 1, p. 12. *Catalogue des vases grecs*, vol. 2, no. 1, p. 12. *Catalogue des vases grecs*, vol. 3, no. 1, p. 12.

<sup>4</sup> ARV 243, no. 8, and p. 244, no. 9.

<sup>5</sup> CG 21, 27.

<sup>6</sup> *Thes. Mus. (1911)*, 497.

<sup>7</sup> ARV 211, nos. 101, 102, 103, 104, 105, 106.

<sup>8</sup> Palermo, V 196. ARV 211, no. 105.

<sup>9</sup> ARV 211.

<sup>10</sup> Birmingham, 1868. ARV 211, no. 10.

<sup>11</sup> Thompson, no number. ARV 211, no. 12. *Catalogue des vases grecs*, no number. ARV 211, no. 12.

<sup>12</sup> ARV 211.



in white-ground (FIGURE 136; PLATE 26, 1).<sup>1</sup> The red-figure shoulders scarcely differ from those of the Timokrates Painter.<sup>2</sup> The white-ground shoulders regularly have part of the pattern missing—alternate petals of the palmettes and the actual blossoms of the lotus buds, these were almost certainly added in red paint which has now disappeared. The painter uses quite a lot of red in the picture panel and second white not only for the flesh of women, but also for landsemen, which he painted with some care.<sup>3</sup> Beazley noted the influence of the Carlsberg Painter in some of the *lekythoi* of the painter;<sup>4</sup> we think especially of the Carlsberg Painter's IFLs with funerary iconography,<sup>5</sup> stylistically related to other Hekatomon Painter scenes.<sup>6</sup> Beazley also associated some of the vases of the Painter of Ashes 1826 with a large, not very well-defined, group of *lekythoi* (red-figure) 'recalling' the Eshay Painter and the Painter of London E342.<sup>7</sup> No white *lekythoi* have been attributed to either. A white *lekythos* in Boston,<sup>8</sup> in the manner of the Painter of London E342, is important for its iconography as well as its shoulder decoration (FIGURE 137): Hermes leads a child to Charon's waiting boat in the company of *eidola*—one of the earliest representations of the theme on white *lekythoi*;<sup>9</sup> it was a favourite of the Sabouroff Painter, to whom the Painter of London E342 is in some way related.<sup>10</sup> A very similar scene, from which, however, Charon's boat has been omitted, appears on a white *lekythos* in the Mommsen Collection, Palermo,<sup>11</sup> Hermes' charge has second white for her exposed flesh, and a black silhouette *eidolon*, carrying a fillet (the Boston *eidolon* also carry objects useful in the tendance of the dead), lies at Hermes' foot. The shoulder decoration (FIGURE 138) of both vases is essentially the same: three palmettes and two lotus buds in black paint; the lotus buds are outlined; their actual blossoms, like the alternate petals of the palmettes, were added in red paint. A white *lekythos* in New York ('warrior and woman') has a comparable shoulder (FIGURE 139; PLATE 27, 4).<sup>12</sup> Beazley placed the vase 'near' the Villa Giulia Painter, along with another, in London, with a red-figure palmette and lotus-bud shoulder.<sup>13</sup> (The New York vase does not have second white; the London vase does.) Although the Villa Giulia Painter was clearly interested in white-ground, applying it to calyx-craters,<sup>14</sup> *alabastra*,<sup>15</sup> and a cup,<sup>16</sup> only two white *lekythoi* have been attributed to him, both of secondary shape (near CL) with bars on reserved shoulders.<sup>17</sup>

The two white-shouldered white *lekythoi*<sup>18</sup> by the Vouni Painter, mentioned above in connection with the Timokrates Painter, are also comparable. The Vouni Painter's shoulders retain much of their original red paint (FIGURE 138). All of his white *lekythoi*

<sup>1</sup> ARV<sup>2</sup> 746, nos. 4-15.

<sup>2</sup> Cf. IE 1000-1, 150, fig. 1 (Lissauer, 1723d) and fig. 2 (Lissauer, 1723d).

<sup>3</sup> ARV<sup>2</sup> 746, no. 21; AM 81 (1906) pl. 2.

<sup>4</sup> ARV<sup>2</sup> 746.

<sup>5</sup> ARV<sup>2</sup> 725, nos. 92-100.

<sup>6</sup> Dyl. 733.

<sup>7</sup> ARV<sup>2</sup> 481. On the group of *lekythoi* see ARV<sup>2</sup> 607 ff., 1964, and Para 404.

<sup>8</sup> Boston, 95.47, ARV<sup>2</sup> 609, no. 17; F 4, 219 f.

<sup>9</sup> *StadMus* 2 (1960), 187 ff. (Brenner).

<sup>10</sup> Para 404, 404.

<sup>11</sup> 100. CF 1, III V, p. 6 and pl. 6, 2-4.

<sup>12</sup> New York, 56.1041, 134, ARV<sup>2</sup> 626, no. 2.

<sup>13</sup> London, D 20, ARV<sup>2</sup> 626, no. 3.

<sup>14</sup> Beazley, loc. cit. ARV<sup>2</sup> 609, no. 13 ff.; Lissauer, 5700. ARV<sup>2</sup> 609, no. 13.

<sup>15</sup> ARV<sup>2</sup> 625, nos. 91-4.

<sup>16</sup> Athens, Areopagos, 441, ARV<sup>2</sup> 625, no. 100. A second cup has been attributed to the Villa Giulia Painter by M. Vickers (JHS 100 (1974), 177 ff. and pl. 800).

<sup>17</sup> Munich, 18.74000, ARV<sup>2</sup> 624, nos. 86-7, and Para 398.

<sup>18</sup> New York, 35.115, ARV<sup>2</sup> 744, nos. 1; Nurnm. Y 453, ARV<sup>2</sup> 744, no. 4.

make use of second white; the *lekythos* in New York, with white shoulder, has an exceptionally liberal use of colour (PLATE 26, 3) the white tombstones bound with acanthus fillets and wreaths, which dominate the scene, stand on a black base 'in front of' a low pair of *balteas*, an *aryballos*, and a wreath. The selection and disposition of objects on the tomb can be paralleled on a red-figure *kylix* in Boston (PLATE 27, 1) and on a red-figure *pelike* fragment in Oxford (PLATE 27, 2) (both unattributed).

All of the white-ground palmette and lotus-bud shoulders described have tendrils in black paint, some of the petals and part of the buds in matt red. An unattributed white *lekythos* in New York has a similar design executed in a different technique—solid black paint (in effect silhouette) on white-ground (FIGURE 139; PLATE 27, 5). The vase is a standard cylinder and second white is used in the picture panel. An even more striking variation appears on an unattributed standard cylinder with second white in the British Museum (PLATE 27, 3).<sup>1</sup> On the white shoulder there are palmettes, with cross-axes, added spirals, and thin closed buds, and lotus buds rendered entirely in black outline; alternate red petals have an outline of black. The shoulder looks like an exact translation of reserved red-figure design.

## S. DOURIS

The most exceptional palmette and lotus-bud composition is on a white *lekythos* by Douris.<sup>2</sup> Only one white *lekythos* by him was known—the imperfectly preserved 'Sacrifice of Iphigeneia' in Palermo (PLATE 10, 1)<sup>3</sup>—and since little of its shoulder remains, little attention was given the scheme of decoration.<sup>4</sup> Now we have a second, recently acquired by the Cleveland Museum of Art, perfectly preserved with a shoulder pattern of unparalleled complexity (PLATES 10, 2, 11).<sup>5</sup> Some details of the figurework are not what we have come to expect from Douris, initially making Beazley's firm attribution of the vase difficult to understand, but if we consider the place of both white *lekythoi* in Douris' total *oeuvre*, we shall see that the Cleveland vase truly is 'just as the Palermo *lekythos*'.<sup>6</sup>

First the Palermo *lekythos* (PLATE 10, 1). It was found in the sanctuary of Demeter Malophoros, at Schinus.<sup>7</sup> Fragments of the picture panel are virtually all that remain. Two of the four principal figures (names inscribed) are preserved—Iphigeneia and Teneos—part of the altar at which the sacrifice will take place and the foot of the fourth figure.<sup>8</sup> The outlines are drawn in black paint with accents of dilute for some details.

<sup>1</sup> Boston, 12.109, GRBS 103 (1963), 484-6; 10. 24. Beazley originally attributed the vase to the Timokrates Painter (ARV<sup>2</sup> 625, no. 32, F 33), and later (Lissauer, Para 397), 1964) compared it with one of the Proxenos Group (Munich 71200 for the subject).

<sup>2</sup> Oxford, 1010.341, Schol., pl. 42, no. 202.

<sup>3</sup> New York, 57.12.24.

<sup>4</sup> London, D 47.

<sup>5</sup> ARV<sup>2</sup> 435 ff., 1632 ff., 1701, 1706, Para 374 ff., 321.

<sup>6</sup> Lissauer, N.J. 1970, ARV<sup>2</sup> 440, no. 210. There is also a fragmentary white vase by Douris (Lissauer, 171, ARV<sup>2</sup> 440, no. 201).

<sup>7</sup> *AE* 1960 (1961), 116.

<sup>8</sup> Cleveland, 56.114, ARV<sup>2</sup> 440, no. 210 ff., and Para 376; CF 1, 196, 207, 210, 211, 212.

<sup>9</sup> Para 376.

<sup>10</sup> *AE* 1960, 116 ff.

<sup>11</sup> Dyl. 114.



(Compare de Meuron's red-figure shoulder and use of second white on the  
belly with Attic and Sicilian (Platt 23. 1)). Beazley placed the Palermo *kylix* in  
Cham's early middle period.

[illegible]

The subject of the Cleveland *kylix* = *Atalanta* pursued by *Eros*. *Atalanta*, like *Iphigeneia*, was a popular heroine, and the suggestion that both vases may initially have been concerned in a series illustrating the lives of famous women of myth and legend is attractive, but the Brygos Painter used a well-known hero for the decoration of his white *kylixes* and both artists may be doing little more than apply grand themes to grand vases. *Iphigeneia* is not common in Attic vase-painting; *Atalanta* pursued by *Eros* is unique. An impressive figure, *Atalanta* dominates the front of the vase, wearing a heavy *himation* over a highly patterned *chiton* (embattled-counter-embattled pattern, key, and lotus buds are represented) in the fashion of the best-dressed *Acropolis* *korai*. She lifts her *chiton*, tracing her leg for greater mobility. The central fold of the *chiton* looks odd but this detail can be paralleled on long dresses worn by other men<sup>2</sup> and women<sup>3</sup> (as vases painted by Demos). From the right and left side of the vase fly *Eros* (PLATE 11). The right-hand *Eros* holds a floral spray in his up-raised right hand, a large palmette and leaf tendril in his left. The left-hand *Eros*—the principal *Eros*—carries a wreath in his left hand and a decidedly unlovely floral tendril in his right—the work of a modern restorer:<sup>4</sup> the handle and lashes of the original whip are clearly visible.<sup>5</sup> Behind the whip-bearing *Eros* is a handle-*Eros*, grasping in each hand the tendrils of a lotus-bud 'tree' (growing from the base-line). *Eros* and florals are little more than an elaborate handle ornament.

If *epi* Atalanta is unique in Attic vase-painting, the pursuivant Eros is not;<sup>12</sup> the theme was especially popular with Douris. We are most familiar with it from Douris' signed *orbilius* (PLATE 4, 2) found in a grave on Hadrian Street in central Athens (see p. 132).<sup>13</sup> The principal Eros wields a whip, the boy flies in a pose very like Atalanta's, and in

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<sup>a</sup> CH<sub>2</sub>Cl<sub>2</sub>/CH<sub>2</sub>Cl<sub>2</sub> 1/1 (v/v) (Booster).

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<sup>1</sup> Cf. *Aviation* 1901, 194, 198; *FL* 27, 12, 19.

<sup>1</sup> *Journal of the American Academy of Child and Adolescent Psychiatry*, 40, 10, 1274-1281.

<sup>†</sup> C. J. Cleveland, *et al.*, p. 66.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

<sup>10</sup> Meyer, Kippelt (on Beale Market); *ARI* 430, rec. 31, and Para. 27a.

<sup>9</sup> London, E.45, 481<sup>2</sup> 434, no. 47.

<sup>1</sup> *Chrysalis*, 2: 27-30; 4  
= *Ch.* Cleveland 1, p. 21.

<sup>42</sup> Proulx, *supra* note 37, at 8.

<sup>10</sup> A. Ersterhagen, *Geologische Zeiten* (1937), 57 f.

14. *Salmon*, 1955: *JRP* 47: 40, 474.

general the composition of the slightly later aryballos is very close to that of the Cleveland *lekythos*. Compare also a red-figure cup of the painter's early period in Berlin,<sup>2</sup> on whose exterior Eros presents a boy with a snail, because the boy has a whip (PLATE 9, 1). Returning for a moment to the handle Eros, we are reminded of the shoulder Eros on the white *lekythos* in Berlin by the Syrakusan Painter (PLATE 8, 1b).<sup>3</sup> Both Erotes grasp the handles of the firming flasks in a similar manner. The wings of the Syrakusan Painter's Eros are attached to his shoulders, as are those of the two Erotes seen in profile on the Cleveland *lekythos*. Lastly, the shoulder flasks of both cases are executed in a similar technique—glaze outlines and dilute washes. The Syrakusan Painter's *lekythos* is described in greater detail on pp. 127 ff.

The shoulder decoration of the Cleveland *lekkythos* (PLATE 19c) is as unusual as its iconography. (Even though we have very little of the Palermo shoulder, enough remains to establish kinship of style and technique.) We tend to think of Douris primarily as a cup painter, who in his early periods preferred a 'bare' style of decoration, with little or no patternwork.<sup>1</sup> But from the beginning of his career, Douris painted vases of different shapes whose accessory decoration is sometimes floral and sometimes exceedingly elaborate. These early to early-middle periods compare favourably with those on the Cleveland and Palermo shoulders, in general complexity of design and in particular elements of composition. On the shoulder of the Cleveland *lekkythos* there are three palmettes and four large, partly open lotus buds, outlined in glaze and filled in with washes of varying strength, and several small black buds, closed or partly open. On the body of the *lekkythos* are palmettes and lotus buds combined in sprays, with stems crossing over, in the manner of the Athens-Bowdoin *thrakis* (cf. PLATE 6c). The cross-overs with pendent lotus buds springing from the heart of the central shoulder palmette are also not unlike those on the shoulder of the Athens Painter's black-figure *lekkythos* in Hydrunt.<sup>2</sup> A significant feature of Douris' florals is the size and prominence of the lotus bud which is not infrequently as large as, if not larger than, the palmette with which it is combined. We find palmette and lotus buds alternating as equal elements in a horizontal chain on Douris' early-middle *pephros* in London (PLATE 9. 4)<sup>3</sup> and on the shoulder of his early-middle *lekkythos* in Boston with horizontal palmettes completed by a pendent lotus bud, partly open (PLATE 12. 1).<sup>4</sup> The Bologna *lekkythos* of the same period,<sup>5</sup> with the lotus on the shoulder (PLATE 8. 2), combines palmettes and lotus buds but in a freer, more developed composition.<sup>6</sup> Shoulder lines framed by florals remind us of the Berlin Painter,<sup>7</sup> and some details of the Cleveland shoulder can be found in the work of this painter and in that of his followers, for example the direction of the side tendrils, taking their origin from the volutes of the central palmette, not from its heart,<sup>8</sup> the tri-lobed spandrel buds,<sup>9</sup> and the small circles in the field.<sup>10</sup> The closest parallel for the Cleveland florals may now be found

\* Boston, 1961. *MBP* 42b, rev. 17. Other years with the same subject are listed in *MBP* 42b, vol. 11.

<sup>1</sup> Berlin, 22.12.1947 (H. 190, 54).

 $\Delta 481^{\circ} \pm 23^{\circ}$ 

\* *Mineralogische Jahrbücher*, 1897, 25, 100. 101.

<sup>a</sup> Data are from the 1998 AIT survey. *Source:* Authors.<sup>a</sup> IR (neat): 3444 (broad), 2956, 1647, 1597, 1517, 1471, 1457, 1417, 1397, 1380, 1360, 1340, 1320, 1300, 1280, 1260, 1240, 1220, 1200, 1180, 1160, 1140, 1120, 1100, 1080, 1060, 1040, 1020, 1000, 980, 960, 940, 920, 900, 880, 860, 840, 820, 800, 780, 760, 740, 720, 700, 680, 660, 640, 620, 600, 580, 560, 540, 520, 500, 480, 460, 440, 420, 400, 380, 360, 340, 320, 300, 280, 260, 240, 220, 200, 180, 160, 140, 120, 100, 80, 60, 40, 20, 0.

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\* Biological Process (GO) 441 481 446 446 446

\* 081-441-1066 ext. 210

$$= \text{Cl}^- \text{ ions} + 2\text{HF} \text{ molecules} + \text{H}^+$$

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\* CE 1404 (4-1997) 4th ed., 12-



[illegible]

In conclusion we see that the Classical white *lekythos* and its sister in Palermo, although exceptional in the manner of shoulder decoration, belong with those red-figure vases described above, painted by Douris in the early to early-middle periods of his career.

Manuscript received at C. Nakamura, Kyoto University, 1978, and in final form (Chikaguchi, Akiyoshi, T. K. 1980, May 4, 1980, 1980, 1980, 1980, 1980).

7. *Kerning type 1* (Para 356 (first font style))

<sup>1</sup> Cf. *Bohr*, 2451, 4817-4820, no. 21.

CLASSICAL PAINTERS OF WHITE LEKYTHOI

The remainder of Part One will be devoted to the white *lekythos* in its classical form—a standard cylinder, slip nearly pure white, outline glass or *caux*,<sup>1</sup> iconography almost exclusively funerary, and accessory pattern of an established type: three palmettes on the shoulder, an egg band at the joint of neck to shoulder, and a meander band at the joint of shoulder to body. With the standardization of shape, technique, and style of decoration there is also specialization: some artists chose to concentrate on white *lekythoi* to the exclusion of vases of other shapes decorated in other techniques. Because of this standardization and specialization it is necessary to treat the classical *lekythos* somewhat differently from its predecessors in mixed techniques and styles of decoration. A few painters have been chosen for detailed study, either because their work influenced the development of the vase or because their connections with other painters are clear enough to establish continuity in production and community within workshops.

Before turning to the painters, I should like to explain the terminology which I have used to describe their shoulder patterns. The standardization of the shoulder decoration affects the number of the palmettes more than it does the arrangement. The three palmettes are disposed in a variety of ways which look very similar. Without precise terms of reference it is impossible to distinguish one system from the other. For this reason I have classified the shoulder palmettes according to two details which vary significantly: the spirals of the central palmette and the point of origin of the lateral palmettes. If the tendrils enclosing the central palmette terminate in a single spiral, I call this type 'I' (figure 5); if the tendrils terminate in a double spiral, I call this type 'II' (figure 6). Within each type there are two sub-types: if the tendrils enclosing the lateral palmettes originate from the volute (a single or double spiral) of the central palmette's enclosing tendril, I call this sub-type 'A' (for mnemonic purposes A = apex, the area of the palmette tip); if they originate from the volutes forming the heart of the central palmette, I call this sub-type 'B' (B = base, the heart area of the palmette). Type-I and type-II florals appear on red-figure and white *lekythoi*, and very few palmette systems fall outside these categories; the Boucquet Painter's are the most notable exceptions (see pp. 32 f.). Palmettes of type I may have a locus *trid.*, partly open, attached to the single volute; this is a common red-figure scheme. Most of the white-ground examples have been described (pp. 26 ff.) and those by the Sphouros Painter and related artists are described below. Palmettes of type II have a double spiral in place of the *trid.* Significant sub-types are described in detail with reference to specific illustrations.

We begin with the Sahnouff and Achilles Partners, both of whom had long careers,

4. See *Nasser and the Planners*, p. 647.







flowers are outlined in dilute glaze. The central petal of each palmette is angular and rendered in outline only; the others are rounded and filled in with dilute washes; the heart of the palmette is a double arc. The lotus buds, rendered in glaze, are long and thin with small calyxes and prominent petals. The use of glaze, instead of matt and of scheme B instead of A, set these white *lektythoi* apart from the others by the Sabouroff Painter. The use of glaze for the meander is also notable, as is the peculiar form which it assumes, on one of the *lektythoi*:<sup>1</sup> the initial stroke is horizontal, not vertical (cf. Figs. 22, 23, 24). This type of meander is exceedingly rare,<sup>2</sup> and its appearance on a red-figure *lektythos* by the Trochy Painter<sup>3</sup> deserves a mention. The painter is related through shape (*pelikai*) and pattern to the Achilles Painter,<sup>4</sup> and the reverse of one of his *pelikai* is painted red by himself but by an artist working in the Sabouroff manner.<sup>5</sup> Only one *lektythos* has been ascribed to him.

The iconography of the palmette and lotus bud *lekythoi* also deserves mention. One, in the Vlasto Collection,<sup>8</sup> does not have a recognizably funerary scene; this detail alone sets it apart from the painter's other white *lekythoi* of standard shape. Exceptional, too, is the use of second white for the woman's flesh; second white is otherwise unknown in the painter's work.<sup>9</sup> The reason why the Saisouron Painter does not use second white, even in his early period,<sup>10</sup> probably lies in his training as a cup painter. The Achilles Painter, who seems not to have liked cups, retained the use of second white for some time.<sup>11</sup> Apart from the Vlasto *lekythos* (and two others which are too fragmentary for their iconography to be determined),<sup>12</sup> the palmette and lotus bud group is linked as closely by iconography as by shoulder design, and those which I have studied have a false interior,<sup>13</sup> as do some of the painter's other *lekythoi*.

The Sabotoff Painter's range of funerary iconography is remarkable: the visit to the tomb is the most common, but there are also scenes of the *prothesis* (PLATE 29: 2, 3)<sup>10</sup> and a Charon leading away the dead.<sup>11</sup> The visit to the tomb is the subject of the palmette and lotus-bud series (PLATE 28: 2). These differ from the painter's other tomb scenes in the attention given to the decoration of the monument which is decked with ribbons and laden with offerings—wreaths, fillets, and vases of different types, including *lekythoi*.

<sup>3</sup> Adams, 12747; *SHV* 620, vol. 146.

\* Molluscs springing from various dwelling times are listed in Becker (1975) and (1976, pp. 30) and by Miron Polunin (1985) in (Heron, 1986) in connection with the early work of the English painter. In the National Fauna's work however on the second number note on the following years: AR1 Feb. 20 at 1000 m in the deep trench; AR2 Feb. 24, 1000 m; AR3 Feb. 24, 1000 m; AR4 Feb. 24, 1000 m; AR5 Feb. 24, 1000 m.

A third of two examples is the work of the Tanager Painter. *Att. 3rd cent. 7-8*, and variants in the work of the Painter of Munich 4310 (*Att. 1st cent. 1*). A third of the Thracian Painter (*Att. 1st cent. 1*).

\* *JNT* 1991, 1994, 47-48, and 49, 1995, 1

<sup>9</sup> *East Ang.*, Nov. 2.

<sup>a</sup> Atoms, Vmax,  $\Delta R_{1/2}$ ,  $\Delta R_{1/2}$  (percent) and  $\Delta R_{1/2}$  (percent) are given.

<sup>1</sup> F. Feun, *Thunberg und Klopffennel* (1871), 21 and 2, p. 64, in the margin of the manuscript. The Hague Herbaria Museum, (1871-1872) 64.

<sup>5</sup> Compute the whole crop by the pauper in March C. M. Robinson, *Great Peasants Crisis*, 147.

\* A5L-94

— 2007-08-08 14:42:00 —

1. AOWWA 72742, 6167' Sals. res. 164, Alabama, +5720  
JHT 643 res. 169.

<sup>44</sup> New York, 07 Jan. 1947, *NYT* 84b, col. 190; New York, 24 Jan. 1947, *NYT* 84b, col. 107; *Washington Post* 12 Feb.

60, and Page 424; Mannheim, 424. *ABT* 513, pp. 374

*Math. Ann.* 144, 1969, 269-273. *MR* 35:1154

*plumchouai*, and *amichouai*. These objects appear in miniature on white *lekythoi* by the painter but not in such profusion; a *lekythos* bears from a bird or stands at its base, a *plumchouai* and a *kantharos*.<sup>2</sup> This attention to the vase is paralleled on a small number of *lekythoi* in the manner of the Schiavoni Painter (PLATE 29, 4)<sup>3</sup> and by the Bosanquet Painter (PLATE 30, 1, 2). The Bosanquet Painter, in particular, decorates the shoulder of his *lekythoi* with arranged floral compositions like the Schiavoni palmette and lotus bud is not one of them. Related to the Bosanquet Painter is the Tharros Painter. Sometimes, his vases are well supplied with offerings and his shoulder palmettes arranged in the famous Schiavoni scheme (A). The most striking parallel to the Schiavoni Painter's palmette and lotus bud shoulder is found on a small group of white *lekythoi* related to the Tharros Painter (PLATE 31) (see p. 19).

## H. BOSANQUET PAINTER

The Bouanquet<sup>4</sup> Painter, so far as we know, painted nothing but *lekythoi*. With rare exception they are white-ground. The red-figure *lekythoi* has reserved shoulder with elegant black palmettes in the Achæan manner, but in the *la* system favoured by the Sabeuroff Painter. The white *lekythoi* tend to have figures in glass outline, shoulder decoration in matt. The latter has not infrequently faded without a trace.<sup>5</sup> Those *lekythoi* whose shoulder decoration is still visible are most extraordinary (Figures 14, 15): the patterns are quite unlike anyone else's, even those of the Thasian Painter (Figure 16) with whom some have identified him.<sup>6</sup> The three palmettes are enclosed by tendrils. The heart of the central palmette points towards the shoulder, the apex towards the neck. The lateral palmettes on at least one shoulder seem not to have been linked. On the others the lateral tendrils originate either from the apex of the central palmette or from its base. The central palmette has no volute, and these compositions are decidedly neither type I nor type II. There are buds or traces of buds on all but one of the decorated shoulders and these, too, are unlike any we have described. The most delicate and best-preserved example is Athens 1935, whose outline floral look like an adaptation of a red-figure shoulder design; comparatively the closest parallels for the Bouanquet Painter's shoulder decoration are red-figure.<sup>7</sup>

\* Many of the fossils represented well. Others are only in the part of a series. One glass-cube *Helios* (Basle Museum, M.M.A. 1817/45, no. 174 B), and Puz. 424) has two schizothyrax markings on the prominent base. A very surface *Helios* in the Vism. Collection (1817/45, no. 300) has a plication on the side of the head and a *Helios* recorded from us shell. The small *Helios* New York, 41/11 a 1817/45, no. 101 has a *Helios* recorded from the collection.

1. A whole *deligolus* in the third school collection, which must be the same genus *deligolus* *deligolus*, as *deligolus* *deligolus* was also found in the same of the specimens. Compare the specimens.

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 $\Delta H^\circ$  and  $\Delta G^\circ$  for the reaction  $\text{ABF} + \text{H}_2\text{O} \rightleftharpoons \text{ABF} \cdot \text{H}_2\text{O}$  are 4.0 kJ/mol and -10.5 kJ/mol, respectively. The equilibrium constant  $K$  for the reaction is 1.0. The standard enthalpy of formation  $\Delta H_f^\circ$  for  $\text{ABF}$  is 10.5 kJ/mol. The standard enthalpy of formation  $\Delta H_f^\circ$  for  $\text{ABF} \cdot \text{H}_2\text{O}$  is 14.5 kJ/mol. The standard enthalpy of formation  $\Delta H_f^\circ$  for  $\text{H}_2\text{O}$  is -285.8 kJ/mol. The standard enthalpy of formation  $\Delta H_f^\circ$  for  $\text{ABF}$  is 10.5 kJ/mol. The standard enthalpy of formation  $\Delta H_f^\circ$  for  $\text{ABF} \cdot \text{H}_2\text{O}$  is 14.5 kJ/mol. The standard enthalpy of formation  $\Delta H_f^\circ$  for  $\text{H}_2\text{O}$  is -285.8 kJ/mol.

1. Dresden, ZV 4223, ADV 4227, 88a, 74

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*J. Appl. Polym. Sci.*, **1987**, **21**, 1067-1077.

1. *Journal of the American Medical Association*, 1978; 239: 1421-1424.

*Journal of American Studies*, 1992, 26, 1, Autumn, 1992

1621-1622, pp. 21-22; *ibid.*, pp. 227-228, pp. 2.

U.S. Census Bureau, *Projections to 2050*, 1997, pp. 17-18.

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4001-5431 (m. 72) for Paul and Patricia (Pamela)

Poster 3



With the exception of two fragmentary *lekythoi* whose iconography cannot be determined, the Bosquet Painter's scenes are funerary, and like the Sabouroff Painter's, rendered in detail. The vases are bound with fillets and laden with offerings: olivaceous (whose thin convoluted handles suggest metal), cups, squat *lekythoi*, and *lekythoi* of cylinder shape (PLATE 30, 1-3).<sup>1</sup> The vases stand on the steps of the monument, sometimes holding wreaths in place,<sup>2</sup> and sometimes overturned<sup>3</sup>—a realistic detail which we might expect from such a careful artist. Another distinctive feature of the offerings is the variety in wreaths: some have thin black leaves, others have broader, outlined leaves. The latter are as characteristic of the Bosquet Painter as the nabular fillets are of the Achilles Painter (cf. PLATE 35.1, 36.3).

The Bosquet Painter is a fine artist: he has the technical excellence of the Achilles Painter and the iconographical interest of the Sabouroff Painter. The Thanatos Painter with whom he has been related also stands between these two artists and, in a way, stands in an even closer relation to them.

## II. THANATOS PAINTER

The Bosquet Painter belongs to the early part of the third quarter of the fifth century, the Thanatos Painter to the later.<sup>4</sup> Both are mentioned before the older Achilles Painter, because of the lotus buds which sometimes appear on the shoulders of their *lekythoi*. Although the Bosquet shoulders display lotus buds amidst palmettes, the composition is not at all like that of the Sabouroff Painter's or that of other white-ground shoulders with palmettes and lotus buds. The shoulders of the Thanatos Painter's *lekythoi* do not have lotus buds, and the palmettes are arranged in the usual manner (see below). But connected with him are two *lekythoi* whose shoulders have palmettes and lotus buds arranged in a composition very like that of the Sabouroff Painter. Although both *lekythoi* were known to Beazley, neither was entered in *ARV*. In *ARV* the one in New York

(PLATE 30.2) is said to be 'also our his'; the other in Boston (PLATE 31.1) is said to have 'a good deal in common with those of the Thanatos Painter, in whom Beazley attributed it as an early work'.<sup>5</sup> If the Boston vase is early in the painter's career, the New York should be appreciably closer to the Sabouroff model (cf. PLATE 25.2). The New York shoulder is almost indistinguishable from those by the Sabouroff Painter: the heart of the palmette is a double arc, the central petal is angular and rendered very in outline, the lotus buds have small calyxes and long thin pedicels. The Boston shoulder differs in small details: the heart of the palmette is triangular, petals are alternately outlined and filled in with glaze; the central petal of the lateral palmettes extends outside the enclosing wreath and the lotus buds, shorter and squarer, are partly outlined and partly filled in with glaze. The Boston *lekythos* has one of the Thanatos Painter's common meanders at the join of shoulder to body,<sup>6</sup> and in the figure scene two even at a low point-mented monument of unusual type, which is not without parallel in the Thanatos Painter's work (cf. PLATE 32.1).<sup>7</sup> The New York *lekythos* depicts two women at a stèle: one is seated in a pose which can be paralleled on a *lekythos* by the Bosquet Painter (PLATE 30.3),<sup>8</sup> on the Trophy Painter's red-figure *lekythos* mentioned earlier,<sup>9</sup> and on a white-ground alabastron by the Two-row Painter (PLATE 72.1).<sup>10</sup>

Among the *lekythoi* firmly attributed to the Thanatos Painter there are several different shoulder schemes and none is anything like the Bosquet Painter's, which is, I think, reason enough for keeping the two painters separate. Some of the shoulders are undecorated, the matt paint having faded;<sup>11</sup> others have florals in glaze,<sup>12</sup> glaze and matt,<sup>13</sup> or matt.<sup>14</sup> Alternate petals may be rendered in red.<sup>15</sup> The great part of the Thanatos Painter's *lekythoi* have glaze outlines.<sup>16</sup> The earliest of these is in the Baker Collection, New York. The vase clearly illustrates the Thanatos Painter's debt to the Achilles Painter: two women stand beside a simple shaft stèle decorated only with two Achillean calceolus fillets. The shoulder palmettes are executed in dilute golden glaze in one of the Achilles Painter's favourite schemes—IIa: the heart of the palmette is his distinctive shape; there are

<sup>1</sup> Oxford, 1914/15, *ARV* 127, no. 7, with *How* 1914, London, 1927-28/29, *Ar. ARV* 127, no. 10, see below, p. 201.3.

<sup>2</sup> *Museum*, 1927, *ARV* 127, no. 3; New York, 1928/29, *ARV* 127, no. 4; New York, 23.10.31, *ARV* 127, no. 5; New York, 23.10.31, *ARV* 127, no. 6; New York, 23.10.31, *ARV* 127, no. 7.

<sup>3</sup> Cf. *Achilles*, 1927, *ARV* 127, no. 10, and *Bosquet*, 1927, *ARV* 127, no. 11.

<sup>4</sup> Cf. *Thanatos*, 1927, *ARV* 127, no. 12.

<sup>5</sup> *Thanatos* mentioned and broken as the grave was later explained as a realistic motif of contemporary burial practice, and as an allusion to a specific vase (see *How*, 1914, 1927, 1928/29, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 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3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 3156, 3157, 3158, 3159, 3160, 3161, 3162, 3163, 3164, 3165, 3166, 3167, 3168, 3169, 3170, 3171, 3172, 3173, 3174, 3175, 3176, 3177, 3178, 3179, 3180, 3181, 3182, 3183, 3184, 3185, 3186, 3187, 3188, 3189, 3190, 3191, 3192, 3193, 3194, 3195, 3196, 3197, 3198, 3199, 3200, 3201, 3202, 3203, 3204, 3205, 3206, 3207, 3208, 3209, 3210, 3211, 3212, 3213, 3214, 3215, 3216, 3217, 3218, 3219, 3220, 3221, 3222, 3223, 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3390, 3391, 3392, 3393, 3394, 3395, 3396, 3397, 3398, 3399, 3400, 3401, 3402, 3403, 3404, 3405, 3406, 3407, 3408, 3409, 3410, 3411, 3412, 3413, 3414, 3415, 3416, 3417, 3418, 3419, 3420, 3421, 3422, 3423, 3424, 3425, 3426, 3427, 3428, 3429, 3430, 3431, 3432, 3433, 3434, 3435, 3436, 3437, 3438, 3439, 3440, 3441, 3442, 3443, 3444, 3445, 3446, 3447, 3448, 3449, 3450, 3451, 3452, 3453, 3454, 3455, 3456, 3457, 3458, 3459, 3460, 3461, 3462, 3463, 3464, 3465, 3466, 3467, 3468, 3469, 3470, 3471, 3472, 3473, 3474, 3475, 3476, 3477, 3478, 3479, 3480, 3481, 3482, 3483, 3484, 3485, 3486, 3487, 3488, 3489, 3490, 3491, 3492, 3493, 3494, 3495, 3496, 3497, 3498, 3499, 3500, 3501, 3502, 3503, 3504, 3505, 3506, 3507, 3508, 3509, 3510, 3511, 3512, 3513, 3514, 3515, 3516, 3517, 3518, 3519, 3520, 3521, 3522, 3523, 3524, 3525, 3526, 3527, 3528, 3529, 3530, 3531, 3532, 3533, 3534, 3535, 3536, 3537, 3538, 3539, 3540, 3541, 3542, 3543, 3544, 3545, 3546, 3547, 3548, 3549, 3550, 3551, 3552, 3553, 3554, 3555, 3556, 3557, 3558, 3559, 3560, 3561, 3562, 3563, 3564, 3565, 3566, 3567, 3568, 3569, 3570, 3571, 3572, 3573, 3574, 3575, 3576, 3577, 3578, 3579, 3580, 3581, 3582, 3583, 3584, 3585, 3586, 3587, 3588, 3589, 3590, 3591, 3592, 3593, 3594, 3595, 3596, 3597, 3598, 3599, 3600, 3601, 3602, 3603, 3604, 3605, 3606, 3607, 3608, 3609, 3610, 3611, 3612, 3613, 3614, 3615, 3616, 3617, 3618, 3619, 3620, 3621, 3622, 3623, 3624, 3625, 3626, 3627, 3628, 3629, 3630, 3631, 3632, 36



18c). This degree of elaboration is not common on *lekythoi* by the Thanatos Painter.<sup>1</sup> The meander at the shoulder ends join in a diamond,<sup>2</sup> as in the potter mark, judging from the shape and position of the neck hole.<sup>3</sup> Another early *lekythos*<sup>4</sup> was found in a grave on Lenormand Street in central Athens, together with a squat white-ground *lekythos*, a black squat *lekythos*, and a black *kylix*.<sup>5</sup> The figure scenes somewhat recall the Bouanquet Painter's *lekythoi*, and a black *kylix*.<sup>6</sup> The figure scenes somewhat recall the Bouanquet Painter's *lekythoi*, and a black *kylix*.<sup>6</sup> The figure scenes somewhat recall the Bouanquet Painter's *lekythoi*, and a black *kylix*.<sup>6</sup>

Iconographically the Thanatos Painter looks to both the Achilles Painter and the Sabouroff Painter. His most obvious borrowing from the former are the 'mistress and maid' and 'warrior and woman at tomb' scenes. The iconography of the glaze outline *lekythoi* is predominantly funerary,<sup>7</sup> the matt outline *lekythoi* are all funerary. In this the Thanatos Painter may be contrasted with the Achilles Painter, whose proportion of *lekythoi* with explicit funerary iconography is not very large. Another point of contrast is in the tomb scenes by the two painters: Achilles men and women stand by motionless; rarely do they engage in any apparent activity (cf. PLATES 33, 36). The Thanatos Painter's men<sup>8</sup> and women<sup>9</sup> not infrequently mourn openly (PLATE 32, 2). Such displays of grief may be found on earlier *lekythoi* by the Sabouroff Painter. The tomb monuments are most often tall shaft stelae, as are those of the Sabouroff and Achilles Painters, but some are lower and broader. One is cranked by a stool (PLATE 33, 1)<sup>10</sup> (as on two white *lekythoi*<sup>11</sup> by the Achilles Painter (PLATE 33, 2, 3)), another by a child<sup>12</sup> (as on a white *lekythos*<sup>13</sup> by the Sabouroff Painter). The child's tomb is featured on one<sup>14</sup> of three matt outline *lekythoi*

<sup>1</sup> Orestes: *Antik. Mus. Bonn*, no. 187, 188, 189; *Att. 122*, no. 15; *Att. 123*, no. 31; *London D 60*.

<sup>2</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>3</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>4</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>5</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>6</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>7</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>8</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>9</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>10</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>11</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>12</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>13</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>14</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>15</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>16</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>17</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>18</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>19</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>20</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>21</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>22</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>23</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>24</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>25</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>26</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>27</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>28</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>29</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>30</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>31</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>32</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

of exceptional iconographical interest in a private collection in New Orleans.<sup>1</sup> At least one of the *lekythoi* of this group has a false interior, as do the early Baker *lekythoi*, and the *lekythos* from the Lersmann Street grave. False interiors are found in *lekythoi* by the Sabouroff and Achilles Painters, and by the Thanatos Painter's successor, the Painter of Munich 2333.

The matt outline *lekythoi* are iconographically interesting, but not without parallels. Three *lekythoi* by the painter are iconographically most unusual, virtually without parallel. Two feature a bare breast at the tomb (PLATE 32, 3),<sup>2</sup> the third Persians.<sup>3</sup> For the former I compare a semi-outline *lekythos* from the Bowdoin Workshop (bare breast in a rocky landscape without any funerary reference (PLATE 14, 2)),<sup>4</sup> for the latter two *lekythoi* by the Sabouroff Painter.<sup>5</sup> The Bowdoin *lekythos* is interesting but not strictly relevant; the Sabouroff *lekythoi* are, I think, very relevant. The Sabouroff Painter's Oriental stand at a tomb in the presence of a woman (as one of the vases the woman, too, seems to wear Persian dress).<sup>6</sup> The Thanatos Painter's Persians have no obvious funerary context, but the archer, dressed like an Oriental, at the tomb on another *lekythos* by this painter should perhaps be compared.<sup>7</sup> The significance of these scenes is not clear.

## 12. ACHILLES PAINTER

It was the Achilles painter who determined what the white *lekythos* could be and was to be. Changes came when such of older tastes and temperaments succumbed him, but it was his impulse in the end.<sup>8</sup>

The Achilles Painter<sup>9</sup> has come to be known as the classical painter *par excellence* of white *lekythoi*. His position of pre-eminence rests to a great extent on the exceptionally fine quality of his line—and in this he has no equal among painters of white *lekythoi*. He determined what the white *lekythos* became simply by revealing how very beautiful it could be. If he set a standard for others, it was more a standard of excellence, of sensitivity, and of serenity than of technique or of iconography.

The Achilles Painter had a long career<sup>10</sup> during which he decorated vases of different shapes in black-figure, red-figure, and white-ground. He began in the workshop of the

<sup>1</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>2</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>3</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>4</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>5</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>6</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>7</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>8</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>9</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>10</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>11</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>12</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>13</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>14</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>15</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>16</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>17</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.

<sup>18</sup> *Ant. 122*, no. 15; *Ant. 123*, no. 31; *London D 60*.











(2) Lute inscriptions are far less numerous and the names praised are different—*Hygieion*,<sup>1</sup> *Asiophras*,<sup>2</sup> and *Alkimachos*,<sup>3</sup> instead of *Demetrios*, *Diphilos*, and *Lichas*.<sup>4</sup> (3) The figures and patterns are rendered in glaze, diluted to a warm golden brown. By far the most common shoulder palmettes are type IIa (FIGURE 204, c), although IIb (FIGURE 204) also occurs<sup>5</sup> and Ia at least once (FIGURE 204).<sup>6</sup> The form of the floral scarcely differs from that of the second white *kyklos*, but there tends to be a greater degree of elaboration—cross-overs, are tendrils, and spandrel buds (occasionally heron's shape (FIGURE 205)).

The iconography of these *lekythoi* requires little attention; the non-funerary scenes are on different forms than those on the earlier second white *lekythoi* and the funerary scenes look as if they were painted by an artist who preferred his 'mistress and maid' but thought he must make some concession to the current fashion, placing a tomb between the two figures without altering their gesture or pose. Achillean men and women stand by the tomb in dignified inactivity (PLATES 34-6). The tomb is a tall slender *stele* with a simple frieze, beaded with ribbons and decorated with the painter's characteristic tubular fillets (see pp. 20 f.).

The most outline *lehythoi* are few in number and late.<sup>3</sup> Some are large, but size itself is not a sign of lateness.<sup>4</sup> Neither the shoulder decoration (figure 19c) nor the iconography varies significantly from that of the glass outline *lehythoi* without second white.

The distinctive features of the white *lektychos* by the Achilles Painter are: standard cylinder shape, white-ground shoulder, and dilute glaze for patterns and figures. The vases are quite large (30-4 cm), well balanced, and carefully painted. False interiors are not uncommon, and these may be recognized as Achilleian by their bulbous shape (PLATE 35, 4).<sup>10</sup>

Our discussion of the Achilles Painter concludes with a fine white *lekythos* recently on the Black Market, unknown to Beazley but attributed by others to the Achilles Painter (DATE 37, 1).<sup>11</sup> This *lekythos* has a red-figure shoulder, which alone sets it apart from the Achilles Painter's *lekythoi*, and a single figure scene (the Achilles Painter prefers two figures) of unusual iconography: Akrotes seated at the tomb of Perseus. The vase is a good example of the importance of considering patternwork and iconography, as well as style, when trying to place a vase.

The *leklythos* is a tall cylinder of standard shape. At 42.5 cm<sup>12</sup> it is larger than many of the Achilles Painter's *leklythoi* but smaller than his largest, which is also one of his latest (45.4 cm).<sup>13</sup> The full cylinder with flat shoulder – fuller and flatter than usual for the

Achilles Painter, even in his early period—is more at home in the decade before 450 than the decade immediately following.<sup>1</sup> The patternwork on the body consists of two bands of meanders alternating with pattern squares, one above (FIGURE 24) and one below (FIGURE 25) the figure scene. In both bands (and in the pattern band at the top of the monument) there is one meander unit per checker square, meanders alternately facing right and left so as to form the square. The squares of the lower band depend alternately from the upper and lower boundary line. When the Achilles Painter uses two pattern bands, as he does on occasion,<sup>2</sup> the lower band is regularly a running meander (less often stops), the upper groups of meanders (even or nearly alternating facing right and left, and pattern squares alternately depending from the upper and lower boundary lines (FIGURE 26)).<sup>3</sup> I have not found the one meander/one square system in vases by the Achilles Painter, but it is used by the Epiktet Painter and by other members of his school (FIGURE 26).<sup>4</sup>

The great part of the figural work is executed in outlines of glass, but some details have been added in matt, and Akros has a white beard.<sup>1</sup> The combination of glass outlines and matt washes is not unusual, but it is unusual for some of the figural work to be outlined in glass, some in matt.<sup>2</sup> The face which crowned the monument was executed in outlines of matt and has now almost totally disappeared.<sup>3</sup> The iconography is without parallel on Attic vases. Vase-painters represented Akros but normally in the company of Danos, Perseus, or both (PLATE 37. 7).<sup>4</sup> The monument on which Akros sits is also without parallel but then there is tremendous variety in the type of monument represented on white *kylixes*. The Adlonis Painter's are single shaft *stelai* on stepped bases, but a low broad monument on high stepped base appears on one of his late glass outline *kylixes*, crowned by a basket and a stool (PLATE 33. 11).<sup>5</sup> Danos's and Perseus's incrowned monuments have parallels in sculpture<sup>6</sup> and on at least one white *kylixes*, later than ours, and decorated exclusively in matt (PLATE 26. 3).<sup>7</sup>

The red-figure shoulder, mentioned above, argues against an attribution to the Achilles Painter, but the scheme of palmettes, whose "Backs and Palmettes and sometimes Feet not Rebelliously unaligned,"<sup>12</sup> is at issue in the Berlin Painter's Workshop. It is type Bn with an unusual degree of elaboration; a similar arrangement appears on the shoulders of two vases of the Floral Nolan Group, a Nolan (cat. no. 4)<sup>13</sup> and a *kylix*.<sup>14</sup> There are small reserved circles and  $\nabla$ 's around the central palmette and beside the handle. Similar circles and  $\nabla$ 's may be found not only on vases whose decoration is connected with the Floral Nolan Group (see p. 125) but also on the shoulder of *kylix*

<sup>1</sup> With the integration of the 'early' (before 1970) 'later' (see, for example, Hughes) is possible.

\* Hygiene Act (1975) only in the Achillea Palace.

\* Asymptotic,  $\Delta H^\circ = 56$  kJ.

\* *Annals of the Entomological Society of America*, 1954, 47: 612.

<sup>1</sup> *Thaumatococcus* is also produced on one of the mountain-side terraces and this is the only occurrence of the name. Harms, *Laportia*, 1917, pp. 101, 128, and 211, 212.

<sup>2</sup> *Annals*, 1912, 4th ser., no. 161; *Abstract*, 1179.

ARI 904, no. 176, Oxford, 1947-48. ARI 909, no. 204, New York, no. 206, 48. ARI 909, no. 209.

<sup>7</sup> New York, 1961, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682

<sup>b</sup> *RRR* = none, mild, moderate, or severe.

<sup>5</sup> Cf. Houston, 12,204, *ARF* 507, line 130 (38.3 cm); LB (48C), Atlanta, 1916, *ARF* 528, line 191 (48.5 cm); Anna Hermer, *Madison*, 504.

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<sup>11</sup> A.K. Beshkov et al. (1999), 470–481 (1999).

<sup>12</sup> Field 47.

<sup>a</sup> Based on 100% *ABC* (1994, 1995, 1996, 1997).

\* Cf. JEC, *Recherches*, 47 (1981).

\* Double pattern birds are not an argument to exclude doublets as valid *UTM* birds.

\* *MW* value (total, 136 (protein data) and 138 (free monomers per dimer)).

<sup>a</sup> Data were taken from the Fig. 2 (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, aa, ab, ac, ad, ae, af, ag, ah, ai, aj, ak, al, am, an, ao, ap, aq, ar, as, at, au, av, aw, ax, ay, az, ba, bb, bc, bd, be, bf, bg, bh, bi, bj, bk, bl, bm, bn, bo, bp, bq, br, bs, bt, bu, bv, bw, bx, by, bz, ca, cb, cc, cd, ce, cf, cg, ch, ci, cj, ck, cl, cm, cn, co, cp, cq, cr, cs, ct, cu, cv, cw, cx, cy, cz, da, db, dc, dd, de, df, dg, dh, di, dj, dk, dl, dm, dn, do, dp, dq, dr, ds, dt, du, dv, dw, dx, dy, dz, ea, eb, ec, ed, ee, ef, eg, eh, ei, ej, ek, el, em, en, eo, ep, eq, er, es, et, eu, ev, ew, ex, ey, ez, fa, fb, fc, fd, fe, ff, fg, fh, fi, fj, fk, fl, fm, fn, fo, fp, fq, fr, fs, ft, fu, fv, fw, fx, fy, fz, ga, gb, gc, gd, ge, gf, gg, gh, gi, gj, gk, gl, gm, gn, go, gp, gq, gr, gs, gt, gu, gv, gw, gx, gy, gz, ha, hb, hc, hd, he, hf, hg, hh, hi, hj, hk, hl, hm, hn, ho, hp, hq, hr, hs, ht, hu, hv, hw, hx, hy, hz, ia, ib, ic, id, ie, if, ig, ih, ii, ij, ik, il, im, in, io, ip, iq, ir, is, it, iu, iv, iw, ix, iy, iz, ja, jb, jc, jd, je, jf, jg, jh, ji, jj, jk, jl, jm, jn, jo, jp, jq, jr, js, jt, ju, jv, jw, jx, jy, jz, ka, kb, kc, kd, ke, kf, kg, kh, ki, kj, kk, kl, km, kn, ko, kp, kq, kr, ks, kt, ku, kv, kw, kx, ky, kz, la, lb, lc, ld, le, lf, lg, lh, li, lj, lk, ll, lm, ln, lo, lp, lq, lr, ls, lt, lu, lv, lw, lx, ly, lz, ma, mb, mc, md, me, mf, mg, mh, mi, mj, mk, ml, mm, mn, mo, mp, mq, mr, ms, mt, mu, mv, mw, mx, my, mz, na, nb, nc, nd, ne, nf, ng, nh, ni, nj, nk, nl, nm, nn, no, np, nq, nr, ns, nt, nu, nv, nw, nx, ny, nz, oa, ob, oc, od, oe, of, og, oh, oi, oj, ok, ol, om, on, oo, op, oq, or, os, ot, ou, ov, ow, ox, oy, oz, pa, pb, pc, pd, pe, pf, pg, ph, pi, pj, pk, pl, pm, pn, po, pp, pq, pr, ps, pt, pu, pv, pw, px, py, pz, qa, qb, qc, qd, qe, qf, qg, qh, qi, qj, qk, ql, qm, qn, qo, qp, qq, qr, qs, qt, qu, qv, qw, qx, qy, qz, ra, rb, rc, rd, re, rf, rg, rh, ri, rj, rk, rl, rm, rn, ro, rp, rq, rr, rs, rt, ru, rv, rw, rx, ry, rz, sa, sb, sc, sd, se, sf, sg, sh, si, sj, sk, sl, sm, sn, so, sp, sq, sr, ss, st, su, sv, sw, sx, sy, sz, ta, tb, tc, td, te, tf, tg, th, ti, tj, tk, tl, tm, tn, to, tp, tq, tr, ts, tt, tu, tv, tw, tx, ty, tz, ua, ub, uc, ud, ue, uf, ug, uh, ui, uj, uk, ul, um, un, uo, up, uq, ur, us, ut, uu, uv, uw, ux, uy, uz, va, vb, vc, vd, ve, vf, vg, vh, vi, vj, vk, vl, vm, vn, vo, vp, vq, vr, vs, vt, vu, vv, vw, vx, vy, vz, wa, wb, wc, wd, we, wf, wg, wh, wi, wj, wk, wl, wm, wn, wo, wp, wq, wr, ws, wt, wu, wv, ww, wx, wy, wz, xa, xb, xc, xd, xe, xf, xg, xh, xi, xj, xk, xl, xm, xn, xo, xp, xq, xr, xs, xt, xu, xv, xw, xx, xy, xz, ya, yb, yc, yd, ye, yf, yg, yh, yi, yj, yk, yl, ym, yn, yo, yp, yq, yr, ys, yt, yu, yv, yw, yx, yy, yz, za, zb, zc, zd, ze, zf, zg, zh, zi, zj, zk, zl, zm, zn, zo, zp, zq, zr, zs, zt, zu, zv, zw, zx, zy, zz).<sup>2</sup> *Abba* (Psalms 138: 1-4)

\* The Rhode Bureau contains three authors and staff as has been indicated from Oregon (ART 1914, 1916, 1918).

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<sup>1</sup> E. Reymond, *Exposition au grand salon d'été*, *Le Figaro*, 1904, 14.08.1904, p. 1.

\* Available from NIST IR 72-489, April 1967.

<sup>c</sup> *Marble and Resin*, 4.15.

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[illegible]



In conclusion, the shape of the Akrisos *lekythos* suggests a date just before the middle of the fifth century; the red-figure shoulder is without parallel on the Achilles Painter's white *lekythoi* and its floral decoration and the pattern bands indicate some connection with the late Berlin Painter and his followers. If the Akrisos *lekythos* is a work of the Achilles Painter, it must be early; the painter's early work is not his best and it is precisely the quality of the Akrisos *lekythos* that tempts us to think of him. Unless a closer parallel can be found on a white *lekythos* by the Achilles Painter, it might be better to consider the vase a master work of an older artist, working in the same tradition, who learned much from the members of the Berlin Painter and his school.

The Phiale Painter,<sup>2</sup> the Achilles Painter's pupil, worked in red-figure and white-ground and like his master showed a marked preference for Nereids and *lekkythoi*.<sup>3</sup> It is also possible that he followed his master in the black-figure technique, taking over the painting of the pair Panathenaic amphorae.<sup>4</sup> White-ground vases by the Phiale Painter are exceedingly fine, but their place in his total *œuvre*, which is predominantly red-figure and sometimes of high quality, should not be misjudged.

The Phiale Painter's *lekkythoi* are standard cylinders of slender proportions (PLATE 38, 2); some have false interior.<sup>10</sup> The red-figure *lekkythoi* have reserved shoulders with elegant black Achillean palmettes. The elegant black palmettes follow the Achillean model closely. Type-IIa palmettes are common.<sup>11</sup>—this was the Achilles Painter's favourite for the black palmettes—but so are type-IIa<sup>12</sup>—an Achillean favourite for later white *lekkythoi*, not red-figure. The Phiale Painter adds thin spandrel buds and black dots, rarely stem-covers, all in the Achillean manner. At least one of the red-figure *lekkythoi* has type-Ia palmettes (FIGURE 21c)<sup>13</sup>—an uncommon scheme which the Achilles Painter

<sup>a</sup> Anderson et al., *ibid.*, pp. 40–5.

<sup>1</sup> New chapter 2, 48.

<sup>5</sup> Deaton, 1992 and 1997; see also, for example, Deaton, 1993.<sup>a</sup> CH<sub>2</sub> = 43 mmol/kg.

2. *HR* 1004, 112th Cong. (2011). *Health Care*

4.  $\text{HCl}$  reacts

\* K. Peters, *Annalen zu den chemischen Proben*, Leipzig (1843), Bd. 1, Seiten, Anhang, 118. *ABW*

69b; *Unst.*, pl. 69 (Peters concludes the case to the Pacific Painter, Haeckel tentatively associates it with the Achilles Painter.)

• Anna, *Hörner, Shellen*, 364 f.

<sup>10</sup> *ARI* 1980-82: 600, 1031, 1111, 104, 606, 317, 111, 103-6, 110.

<sup>14</sup> Ibid. 1048, 1068, 1106-68, 1122, 1167-68, 1173, 1183-84, 1185-86, and *Pass* 441.

31. New York, ch. 458 (3). *ADP* 1024, 106, 107.

White *lekythoi* by the Phiale Painter are few in number. Five have been attributed to him and all have Attic proveniences: two are said to have been found in Athens,<sup>1</sup> two were found in a grave at Oropos (see p. 137);<sup>2</sup> one was found not long ago in a sarcophagus burial at Anavyssos (see pp. 53 f.).<sup>3</sup> There is little difference in size or shape and the pattern-work, executed in dilute glaze, is Achilleian. The painter found it regularly enough to stop incandens alternating with white squares.<sup>4</sup> The palmettes are 11a (FIGURE 220), the Achilles Painter's favourite for glaze outline without second white and matt outline *lekythoi*. There are then spandrel birds, added spiral tendrils, and cross-overs; alternate petals are rendered in matt paint.<sup>5</sup> The outlines of the figures are rendered in glaze and matt and there is an important new use of matt—sketched in beside outlines of glaze, filling in the contours.<sup>6</sup>

Four of the white *lekythoi* have tomb scenes, the fifth has an Achillean mother and maid. The iconography of three of the four tomb scenes is straightforward: two figures at the tomb, offering grief, music, or fillets to the dead. The tombs are tall shafts, bound with fillets, but the Achillean tubular fillets do not appear nor are the monuments exactly like those of the Achilles Painter. The most significant departure from the Achillean form is the round mound, crowned by a *kudrophoros*, bound with ribbons, on the *lekythos* from Anavyssos.<sup>3</sup> Significant, too, is the open display of grief on this vase. One of the *Oropos lekythoi* (PLATE 38, 2)<sup>4</sup> offers another point of contrast to the Achillean mood of noble detachment: a woman sitting beside a tomb rests her head on her hand, deeply absorbed in her own grief. This picture of introspection, like the new free use of matt paint, anticipates the *lekythoi* of the late fifth century.

The iconography of the fourth *lekkythos*,<sup>12</sup> also from Oropos, stands somewhat apart. Hermes has come to collect the dead person, not in the Styx in the company of Charon, but to the grave in the company of a woman who, like Alkestis, realises that the time has come to put on the tunic of Death.<sup>13</sup> The mythological transmitters of Death do not appear on white *lekkythoi* by the Achilles Painter.<sup>14</sup> This vase, so often illustrated, is an untypical of *lekkythoi* of the 430s as the Achilles Painter's Helicon *lekkythos*<sup>15</sup> is of those of the 440s: in

<sup>a</sup> AKI<sup>1</sup> test, mol. 1:1.7.

<sup>4</sup> The points sometimes extend outside the enclosing trended CE, for example, Lusitane Market, *ARF* 1914, pp. 114.

1. Berlin, 24th. JUNE 1812. vol. 1401 Boston, 1812.  
JUNE 1812. vol. 141.

\* *Memphis Free Press*, *ARK* 4422 to 431, March 1902.  
*ARK* 4423 to 439.

[illegible]<sup>2</sup> Basins also contain and may be in shape

numerical solution patterns are used.

<sup>2</sup> *Adams, op. cit.*, 104 (see Table 1, p. 11). Marquardt, *op. cit.*, 140 (Marquardt, 1980, p. 140).

1992 Anna, Horvath, Némethy, and ...

† *GI 145*

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Journal of Internal Medicine 247: 391–398

<sup>10</sup> *Encyclopedia Britannica*, 1911, 13: 7.

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41. *massena* 1  
 42. *massena* 1

<sup>a</sup> *Alnus* (ex Loggins, 1990) or *ex* (1990).



14. OTHER ACHILLEAN WHITE *LEKYTHOI*

\* A rocky boulder is indicated on the tree where rhythmic Munich, compares also the white crater at the Vatican (ARB 1917, no. 24; GP 423 ff.).

† Atherton, E.M. & Jorgz, J.A.F. *Isacs* (1970), pp. 43-7.

<sup>1</sup> New York, 16, 1975 (hereafter it must be so are some periods of the instrument). For the instrument with an annual 14. Curran, no. 56, ch. 18 (disc).

doi:10.1017/S0022292412001607



notable feature of a *lekythos* in Oxford (PLATE 35, 3) and of a small group of *lekythoi* which Beazley attributed to the Achilles Painter with the note: 'they are very close to the painter, but might be careful copies or imitations of him by an artist of the same character as the Bird Painter'.<sup>1</sup> All feature 'mistress and maid' except one<sup>2</sup> whose iconography is summary: a youth and a woman stand at the tomb, a slender *stèle* with palmette and *ankhion*,<sup>3</sup> Achillean tubular fillet, and a prominently placed *plousiops*.<sup>4</sup> The most notable iconographical detail is the *ekphros* which lies about the tomb. *Ekphros* are popular with the Salustian Painter and with some later painters of white *lekythoi* but not with the Achilles Painter. I know of one other *ekphros* by the painter, on a white *lekythos* in London with a very similar scene (PLATE 36, 1),<sup>5</sup> but a late black outline *lekythos* in the manner of the painter, features an *ekphros* in the same context,<sup>6</sup> as does a *lekythos* by the Bird Painter (PLATE 39, 3),<sup>7</sup> with whom Beazley associated the group.

The Bird Painter's *lekythos* features a simple shaft *stèle* on a two-step base. A youth leans against the tomb, placing his right hand on it in a meaningful gesture, not unlike that of a youth leading his horse to a *stèle* on a red-figure *lekythos* in the manner of the Achilles Painter ('Late School', PLATE 34, 3).<sup>8</sup> On a white *lekythos* in the manner of the Bird Painter in Oxford (PLATE 39, 4)<sup>9</sup> an *ekphros* lies around the ankhion of a *stèle* and one of the youths at the tomb performs a gesture of personal grief: he covers his face in manual *hektation*. This gesture is found on two unattributed *lekythoi*,<sup>10</sup> and on both of these the *stèle* is a simple shaft on a step base, decorated only with the distinctively Achillean tubular fillet. A third unattributed *lekythos*<sup>11</sup> with Achillean patterns features a youth performing the same gesture at a tomb. There are no Achillean fillets, but there is an *ekphros*.

### 15. BIRD GROUP

This section and the following are devoted to two contemporaries, painting *lekythoi* in a restricted style, quite possibly in the same workshop<sup>12</sup>—the Painter of Munich 2335<sup>13</sup> and the Bird Painter.<sup>14</sup> The former painted red-figure vases in quantity, and their quality is often so low<sup>15</sup> that we wonder how one man could have painted both them and the fine white *lekythoi* attributed to him. The Bird Painter is known only for his white *lekythoi*, and these belong to a larger group, stylistically related and not always attributable to specific artists—the Bird Group.<sup>16</sup> The Bird Painter must have been slightly younger than the Painter of Munich 2335,<sup>17</sup> if we consider his work first, it is because here, and in the

work of other members of the Bird Group, there are links with artists of the preceding generation—the Achilles and Salustian Painters. The Painter of Munich 2335 is not without such a heritage,<sup>18</sup> but it is his legacy in the future, in the work of the Woman Painter, that is, in a way, more notable.

The Bird Painter is the principal artist of the Bird Group; Beazley recognized others—among them the Carlsberg Painter<sup>19</sup> and the Painter of Athens 1934<sup>20</sup>—but he also pointed out that the personalities of these artists are often too close. Bird *lekythoi* are, on the whole, modest in size and not very ambitious in their style of decoration; outlines tend to be thin, often fine and very pale; figures tend to be small, rather delicate, and child-like (PLATES 39, 1, 46, 2). Proportions of the vases, when known, are tiny or Euxine; iconography, without exception, is summary, most often one figure at a tomb, one of which may be a child. There is little or no emotion in these scenes, they are Achillean in their quiet and calm.

The Bird Painter's shoulder palmettes are regularly thin, as is the *ankhion*, even when the figure outlines are glaze. At the neck-shoulder join there is either a band of eggs or a series of lines. With the exception of two important groups Bird palmettes are flat without cross-ribs or spandrel buds (except 2335). The heart of the palmette is an arc or a 'rounded triangle' and alternate petals are sometimes coloured.<sup>21</sup> The two exceptions to this simplified flat scheme are the Achillean *lekythos* with which we concluded the preceding section, and the *lekythos* from a recently excavated workshop based at Anavyra.

The Achillean *lekythos* are attributed to the Achilles Painter himself. I take Beazley's suggestion that they 'might be careful copies or imitations of him by an artist of the same character as the Bird Painter' to mean: patterns and iconography are Achillean, and the style is close, but something peculiarly Achillean is missing. There is the quiet and calm, and some of the figures are fine enough, but they are too restrained, more mechanical—not unlike the Bird Painter's child-like people. The shoulder decoration, described in the preceding section for the diamonds which appear in some, is executed in glaze in the Achillean manner. There are cross-ribs, added ankhion, and fine closed buds—in the manner of the Achilles Painter's more elaborate shoulder.

The Anavyra *lekythoi* have not yet been published. The following account is based entirely on the material on display in the National Museum, Athens, and not the *anavyra* found in *ARI* and *Paralipomena*. Two sarcoptaphi with white *lekythoi* have been found in recent years at Anavyra, one in 1965,<sup>22</sup> the other a few years before.<sup>23</sup> The contents of the tombs and their contexts are unknown to me. One of the sarcoptaphi had contents of the terracotta and their contexts are unknown to me. One of the *lekythoi* by the Bird Painter,<sup>24</sup> one by the Painter of Munich 2335,<sup>25</sup> and the Phiale Painter's *lekythos*<sup>26</sup> described earlier. The three painters were active around 450 and are not unrelated. The Phiale Painter is the Achilles Painter's acknowledged pupil, but the

<sup>1</sup> *ARI* 1934, nos. 172–7, 235 (nos. 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

<sup>2</sup> *ARI* 1934, no. 172.

<sup>3</sup> *ARI* 1934, no. 172.

<sup>4</sup> *ARI* 1934, no. 172.

<sup>5</sup> *ARI* 1934, no. 172.

<sup>6</sup> *ARI* 1934, no. 172.

<sup>7</sup> *ARI* 1934, no. 172.

<sup>8</sup> *ARI* 1934, no. 172.

<sup>9</sup> *ARI* 1934, no. 172.

<sup>10</sup> *ARI* 1934, no. 172.

<sup>11</sup> *ARI* 1934, no. 172.

<sup>12</sup> *ARI* 1934, no. 172.

<sup>13</sup> *ARI* 1934, no. 172.

<sup>14</sup> *ARI* 1934, no. 172.

<sup>15</sup> *ARI* 1934, no. 172.

<sup>16</sup> *ARI* 1934, no. 172.

<sup>17</sup> *ARI* 1934, no. 172.

<sup>18</sup> *ARI* 1934, no. 172.

<sup>19</sup> *ARI* 1934, no. 172.

<sup>20</sup> *ARI* 1934, no. 172.

<sup>21</sup> *ARI* 1934, no. 172.

<sup>22</sup> *ARI* 1934, no. 172.

<sup>23</sup> *ARI* 1934, no. 172.

<sup>24</sup> *ARI* 1934, no. 172.



Painter of Munich 2335 also has Achillean associations,<sup>1</sup> and he stands close to the Thapian Painter,<sup>2</sup> who is himself influenced by the Achilles Painter. The Bird Painter's relation to the Achilles Painter is established by the above-mentioned group of *lekythoi*, and his connection with the Painter of Munich 2335 is close: the white *lekythoi* of both look as if they were produced in the same workshop.

This second sarcophagus was exceptionally rich in *lekythoi*, white cylinders with figures or patterns<sup>3</sup> and black, squat *lekythoi*, red-figure<sup>4</sup> or undecorated.<sup>5</sup> Initially Beazley attributed all of these white *lekythoi* to the Bird Painter: 'they appear to me to be by the Bird Painter—essentially fine work of his later period, setting him in a new light',<sup>6</sup> but in *Paralipomena* the homogeneity of the group is questioned, and the large rather fine 19333 is set apart: '19333 may not be by the same hand as the rest; it somewhat recalls the Achilles Painter'.<sup>7</sup>

The influence of the Achilles Painter is understandable, in view of the Bird Painter's relation to him and to painters of his circle. 19333 is indeed like some vases by the Achilles Painter—especially in the monumental quality of the figures, and the pose of the woman bearing the bundle of staff, a motif found on two of the Achillean-Bird *lekythoi*<sup>8</sup>—but the scarification leaves on the tomb<sup>9</sup> and the style of the palmettes on the shoulder<sup>10</sup> are what we should expect from later artists like the Woman (cf. PLATE 44. 1) and Quaker Painters or the members of the Reed Group.<sup>11</sup> The shoulder of 19333 is more or less representative of the *lekythoi* from the second sarcophagus: type-IIa palmettes with arc-shaped hearts, dotted in red, and alternate petals in red (FIGURE 24b). The most characteristic feature of the shoulder decoration is the rendering of the spandrel buds: instead of the usual single stroke, representing a thin closed bud, there are two or more strokes, one of them in red. Polychrome, partly open, buds are very common on *lekythoi* of the Reed Group (FIGURE 24c) and the shoulder decoration of these *lekythoi* is, in fact, characteristically 'Reed', as is the meander band (FIGURE 54). For the relation of these *lekythoi* to the Reed Workshop see pp. 38-41; 19333 has an egg band at the neck-rim; some of the other *lekythoi* have a series of lines,<sup>12</sup> and one has a zigzag pattern.<sup>13</sup> The iconography of the Anacreontic *lekythoi* is exceptionally interesting—some of the scenes are without close parallel—and a detailed publication would be most welcome.

So much for the influence of the Achilles Painter on Bird *lekythoi*. The Sabouroff Painter's influence is best illustrated by the Painter of Cambridge 28.2,<sup>14</sup> whose four attributed *lekythoi* (with matt for figures and patterns, IIa palmettes with spiral tendrils

tightly coiled in the Sabouroff Painter's manner) 'are very close to the Sabouroff Painter and might even be very late works from his own hand'.<sup>15</sup> They are very like the Sabouroff Painter's in shape, pattern, and simple two-figure composition (PLATE 40. 1), but Beazley preferred to keep them separate as a 'continuation of the Sabouroff Painter's white *lekythoi* in the period of the Bird Painter and in touch with him'.<sup>16</sup> The Sabouroff Painter, in his simplicity, can achieve a degree of grandeur which is totally lacking in the over-pretentious work of his follower. The Painter of Cambridge 28.2's people would be quite at home in the child-like world of the Bird Painter—but then so would some of the people of the Painter of Munich 2335<sup>17</sup>—and this is what I take Beazley to mean when he says both artists are 'akin' to the Bird Painter.<sup>18</sup>

The relationship between the Bird Painter and the Painter of Munich 2335 is most easily seen in the work of the Painter of Athens 1934.<sup>19</sup> Two *lekythoi* have been attributed to him<sup>20</sup> and two others have been compared.<sup>21</sup> All have matt outlines, the shoulder palmettes, when preserved, are matt, IIa, with spiral tendrils tightly coiled.<sup>22</sup> The scenes are funerary and the tombs are simple shafts. The figures, like the Bird Painter's, are 'little people' wearing opaque red cloaks, or nothing at all, the original matt colour having faded.<sup>23</sup> On both of the painter's attributed vases and on one of his probable vases (PLATE 41. 2)<sup>24</sup> one of the female figures performs a gesture of lament, twice on her knees (PLATE 40. 4).<sup>25</sup> The fourth vase features man and youth at the tomb in the initial Bird manner (PLATE 41. 1).<sup>26</sup> An expression of emotion—a display of grief—is not common on Bird *lekythoi* (cf. PLATE 39. 3)<sup>27</sup> but is a prominent feature of several of the Anacreontic *lekythoi*.<sup>28</sup> The Painter of Munich 2335 is especially interested in the rendering of emotion, as is his follower, the Woman Painter. The New York *lekythoi*, with woman mourning on her knees, has a false interior, and the position of the vent hole on the shoulder is like that of *lekythoi* with false interiors by the Painter of Munich 2335.

## 16. PAINTER OF MUNICH 2335

The Painter of Munich 2335<sup>29</sup> is a complicated artist; his white-ground vases (all *lekythoi*) are good, often very good indeed, but his red-figure vases, which exist in quantities, are

<sup>1</sup> *ARI* 855.

<sup>2</sup> Compare the unattributed *lekythoi* in Berlin (1941) discussed by Beazley, pl. 41.

<sup>3</sup> Cf. Athens, CV 3, III 3d, pl. 8. 1-2 (Painter of Cambridge 28.2); pl. 8. 1-2 (Painter of Athens 1934); pl. 8. 5-7 (Painter of Munich 2335).

<sup>4</sup> *ARI* 1231.

<sup>5</sup> Athens, 1934. *ARI* 1236, no. 1; Athens, 1235 (b); *ARI* 1236, no. 2.

<sup>6</sup> Berlin, 1454. *ARI* 1236. New York, 11.120.10. *ARI* 1236 (a).

<sup>7</sup> New York, 11.120.10.

<sup>8</sup> Cf. Athens, 2010. *ARI* 542, no. 216 (Sabouroff Painter), Athens, 14438. *ARI* 855, no. 1, and Lucania, Painter, *ARI* 845 n. 2 (Painter of Cambridge 28.2); Berlin, *ARI* 845 n. 2 (Painter of Cambridge 28.2); Athens, 1206. *ARI* 1212, no. 9 (Bird Painter); 78

Cambridge, 278. *ARI* 1237, no. 2 and Athens, 1934. *ARI* 1235, no. 3 (Cambridge Painter); Athens, 1441.

<sup>9</sup> Cf. Athens, CV 3, III 3d, pl. 8. 1-2 (Painter of Cambridge 28.2); pl. 8. 1-2 (Painter of Athens 1934); pl. 8. 5-7 (Painter of Munich 2335).

<sup>10</sup> Cf. Athens, CV 3, III 3d, pl. 8. 1-2 (Painter of Cambridge 28.2); pl. 8. 1-2 (Painter of Athens 1934); pl. 8. 5-7 (Painter of Munich 2335).

<sup>11</sup> New York, 11.120.10.

<sup>12</sup> Athens, 1934 and 1235 (b).

<sup>13</sup> Berlin, 1454.

<sup>14</sup> Munich, 28.2. *ARI* 1237, no. 20, compare the Athenian red-figure *lekythoi*, Athens, 1441 (b) (*ARI* 1002, no. 10).

<sup>15</sup> *ARI* 1002, no. 1 (man), *ARI* 1002, no. 2 (woman) and no. 11 (woman kneeling).

<sup>16</sup> *ARI* 1237, no. 20, *ARI* 1237, no. 21, *ARI* 1237, no. 22, *ARI* 1237, no. 23, *ARI* 1237, no. 24, *ARI* 1237, no. 25, *ARI* 1237, no. 26, *ARI* 1237, no. 27, *ARI* 1237, no. 28, *ARI* 1237, no. 29, *ARI* 1237, no. 30, *ARI* 1237, no. 31, *ARI* 1237, no. 32, *ARI* 1237, no. 33, *ARI* 1237, no. 34, *ARI* 1237, no. 35, *ARI* 1237, no. 36, *ARI* 1237, no. 37, *ARI* 1237, no. 38, *ARI* 1237, no. 39, *ARI* 1237, no. 40, *ARI* 1237, no. 41, *ARI* 1237, no. 42, *ARI* 1237, no. 43, *ARI* 1237, no. 44, *ARI* 1237, no. 45, *ARI* 1237, no. 46, *ARI* 1237, no. 47, *ARI* 1237, no. 48, *ARI* 1237, no. 49, *ARI* 1237, no. 50, *ARI* 1237, no. 51, *ARI* 1237, no. 52, *ARI* 1237, no. 53, *ARI* 1237, no. 54, *ARI* 1237, no. 55, *ARI* 1237, no. 56, *ARI* 1237, no. 57, *ARI* 1237, no. 58, *ARI* 1237, no. 59, *ARI* 1237, no. 60, *ARI* 1237, no. 61, *ARI* 1237, no. 62, *ARI* 1237, no. 63, *ARI* 1237, no. 64, *ARI* 1237, no. 65, *ARI* 1237, no. 66, *ARI* 1237, no. 67, *ARI* 1237, no. 68, *ARI* 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sometimes very bad.<sup>1</sup> Beazley considered the white *lekythoi* (1) close to the late work of the Thanaos Painter,<sup>2</sup> and (2) 'akin' to the Bird Painter's, probably produced in the same workshop.<sup>3</sup> We have already drawn attention to the Bird Painter in this connection; the Thanaos Painter's connection is more direct:

The [late Thanaos Painter's] follower, however, worked chiefly in red-figure, if, as it seems, he is the same as the red-figure artist... the Painter of Munich 2335. His best works are his white *lekythoi*, which belong to the illucent and monotonous of the fifth century. It is the same grave beauty as in the late vases of the Thanaos Painter, but tenderer and sweeter.<sup>4</sup>

No red-figure *lekythoi* are known by him. All of his white *lekythoi* have matt outlines and matt is used for the patternwork. Palmettes are HA (FIGURE 23b) with petals sometimes rendered in a different colour from the tendrils,<sup>5</sup> and some of the petals in the inner fugitive matt colours have entirely disappeared.<sup>6</sup> Several of the 2335 *lekythoi* have false mirrors.<sup>7</sup> The proveniences are Attic or Euboean,<sup>8</sup> and the iconography, with one exception, is funerary. The exception is one of the many scenes from child life which now become acceptable in Greek art: mother, attended by maid, holds out a bird to a small boy-child.<sup>9</sup> A child is also the centre of attention on one of the painter's most appealing *lekythoi*: go-cart in hand, a little boy stands on a hillock to which Charon has drawn his bark; he beckons to his mother but she cannot help (PLATE 42. 1).<sup>10</sup> It is the poignancy of the scene, not its technical excellence, that is most remarkable; other painters of white *lekythoi* draw better, but few with such feeling. This interest in the rendering of emotion distinguishes 2335 *lekythoi* from those of the Bird Group. Compare the 2335 *lekythoi* from one of the Anavyssos sarcophagi: a cemetery scene—man and woman at the grave.<sup>11</sup> The man is conventional enough, but the pose of the woman—bent over, head bowed, one hand laid upon the tomb, the other holding an *alabasteron*, as offering to the dead—is new. It is a simple and very effective picture of intense grief, nobly expressed. Compare the pose of the woman seated in Charon's boat on another of the painter's *lekythoi*.<sup>12</sup> A few of his women mourn more openly, falling to the ground, hands to head in the traditional gesture of lament.<sup>13</sup> Open expressions of grief are not new—compare the Siphon Painter's *prothentis* scenes (PLATE 29. 1, 2)<sup>14</sup> and the Phiale Painter's Anavyssos *lekythoi*<sup>15</sup>—but in the last quarter of the fifth century they become more numerous and more intense as more attention is given to the psychological content of art. The Woman Painter is not the only later painter of *lekythoi* to show an interest in this new art, but his work is often fine, and it is closely related to the Painter of Munich 2335, and to the Thanaos Painter; Beazley thought that there might have been an actual connection between the Thanaos Painter and the Woman Painter.<sup>16</sup>

<sup>1</sup> ARV<sup>2</sup> 179. <sup>2</sup> Ibid. 510. <sup>3</sup> ARV<sup>2</sup> 1272.

<sup>4</sup> ARV<sup>2</sup> 20.

<sup>5</sup> New York, 29.12.1. ARV<sup>2</sup> 1180, no. 140.

<sup>6</sup> New York, 29.12.44. ARV<sup>2</sup> 1180, no. 140.

<sup>7</sup> New York, 29.12.7 and 29.12.44; New York, 24.10.2. ARV<sup>2</sup> 1180, no. 131.

<sup>8</sup> Cambridge, 1939. ARV<sup>2</sup> 1180, no. 142 (Chalcid).

<sup>9</sup> Athens, 1947. ARV<sup>2</sup> 1180, no. 131.

<sup>10</sup> New York, 29.12.1. ARV<sup>2</sup> 1180, no. 131.

<sup>11</sup> Athens, 1934. ARV<sup>2</sup> 1180, no. 131. 101.

<sup>12</sup> Ermine, 1951. ARV<sup>2</sup> 1180, no. 107.

<sup>13</sup> Athens, 1930. ARV<sup>2</sup> 1180, no. 137; Oxford, 1966. ARV<sup>2</sup> 1180, no. 138, and Para 459. *See* pl. 51. 10. 171.

<sup>14</sup> ARV<sup>2</sup> 846, no. 100; 851, no. 272. *See* pl. 51. 10. 171.

<sup>15</sup> Athens, 1934. ARV<sup>2</sup> 1180, no. 139. *See* pl. 51. 10. 171.

<sup>16</sup> ARV<sup>2</sup> 25.

## 17. WOMAN PAINTER

The Woman Painter,<sup>1</sup> named from the beauty of his women, and their position of prominence in his art, painted nothing but white *lekythoi*. His patternwork requires little attention: HA palmettes with rounded or angular hearts and alternate petals coloured (FIGURE 23c). At the neck-ring there is an egg band<sup>2</sup> or a line.<sup>3</sup> A characteristic feature of the Woman Painter's shoulder palmettes is simplicity—there are no cross-overs, no spandrel buds, no added spiral tendrils, and the tendrils have full round flowing curves. Compare the elaborate shoulder palmettes of his contemporary, the Quadrate Painter (FIGURE 24a).<sup>4</sup> The meander is regularly unbroken by pattern squares. Compare the Quadrate Painter's meanders, with the characteristic pattern square, from which the painter takes his name.<sup>5</sup> Matt paint is used for the pattern- and figurework, in a variety of colours—greens, blues, and reds are popular for the former, reds, pinks, mauves, and violet-blues for the latter. The iconography is funerary; the proveniences are Attic or Euboean, with one possible exception—a vase which is said 'possibly' to have come from Melos.<sup>6</sup> The figure style has much in common with that of the Painter of Munich 2335.<sup>7</sup> A *lekythos* in the British Museum with warrior, woman, and child illustrates the relationship (PLATE 43. 1).<sup>8</sup> Beazley considered the vase an 'excellent work by the Painter of Munich 2335 in the spirit of the Woman Painter'.<sup>9</sup> The Painter of Munich 2335's figures are usually not so slight as the Bird Painter's, nor are they as massive as the Woman Painter's. Like the Bird Painter, the Painter of Munich 2335 prefers uncomplicated two-figure compositions. The Woman Painter's figures, on the other hand, are monumental—two, often three, or more, linked in a sequence of grand gestures.<sup>10</sup> The British Museum *lekythos* has the 'bigness' of the Woman Painter and the tenderness of the Painter of Munich 2335. Several of the Woman Painter's scenes are compositionally very like those of the Painter of Munich 2335: compare the pose of the woman seated at the tomb on Athens 1956 (PLATE 44. 1)<sup>11</sup> with that of the woman of the Anavyssos *lekythos*,<sup>12</sup> the woman offering a libation at the tomb on a *lekythos* in Karlsruhe (PLATE 43. 2)<sup>13</sup> with a 2335 offering a libation at the tomb on a *lekythos* in Oxford.<sup>14</sup> When Beazley wrote 'there is passion and grandeur in the best of the late *lekythoi*',<sup>15</sup> he had the Woman Painter's vases in mind.

<sup>1</sup> ARV<sup>2</sup> 818B. <sup>2</sup> ARV<sup>2</sup> 1271 B.1 Para 451.

<sup>3</sup> London, 17.10. ARV<sup>2</sup> 1171, no. 1.

<sup>4</sup> Berlin, 3372. ARV<sup>2</sup> 1171, no. 2.

<sup>5</sup> Cf. London, 1918.2.41.3. ARV<sup>2</sup> 1140, no. 4.

<sup>6</sup> ARV<sup>2</sup> 1176.

<sup>7</sup> Munich, 12. ARV<sup>2</sup> 1172, no. 11 (from Melos?).

<sup>8</sup> Cf. 1. 1. 45. *See* 1966. 153 (from Athens).

<sup>9</sup> ARV<sup>2</sup> 1171.

<sup>10</sup> London, 1918.2.41.4. ARV<sup>2</sup> 1171, no. 10. Cf.

London, 1907.2.10.10. ARV<sup>2</sup> 1171, no. 10. (Hesperia).

Painter, and Los Angeles, A 1913.20.24. ARV<sup>2</sup> 1141.

no. 8 (Painter of the New York Hesperia, sometimes

calling the Hesperia Painter).

<sup>11</sup> ARV<sup>2</sup> 1170.

<sup>12</sup> Athens, 1934. ARV<sup>2</sup> 1180, no. 140.

<sup>13</sup> Athens, 1956. ARV<sup>2</sup> 1180, no. 131. *See* pl.

11. 10. 171.

<sup>14</sup> New York, 24.10.2. ARV<sup>2</sup> 1180, no. 131. *See* pl.

11. 10. 171.

London, 1918.2.41.3. ARV<sup>2</sup> 1140, no. 4.

<sup>15</sup> Athens, 1956. ARV<sup>2</sup> 1180, no. 131. *See* pl.

11. 10. 171.

ARV<sup>2</sup> 1171, no. 10. Athens, 1956. ARV<sup>2</sup> 1180, no. 131.

Athens, 1956. ARV<sup>2</sup> 1180, no. 131. *See* pl.

11. 10. 171.

<sup>16</sup> Oxford, 1966. ARV<sup>2</sup> 1180, no. 138, and Para

459.

<sup>17</sup> ARV<sup>2</sup> 1171.



16. NEED WORKSHOP: REED PAINTER AND GROUP R

*Lekythoi* of the Reed Workshop include those by the Reed Painter himself, and those of Group R: 'The workshop must have been one of the most influential in the last decades of the fifth century—at least a number of *lekythoi* attributed to different hands are connected with it—among them the Anavyssos *lekythos*. The Reed shoulder palmettes and meander band of the Anavyssos *lekythos* do not to my knowledge appear on *lekythoi* by the Reed Painter himself. His palmettes have been described; his meander, running as usual, does not have pattern squares.<sup>1</sup> I know of one exception, a *lekythos* in a private collection in Basel,<sup>2</sup> with broken running meanders alternating with pattern squares; the pattern square is enclosed by the running meander. The same pattern occurs on *lekythoi* by the Carlsberg Painter,<sup>3</sup> the Woman Painter (and his manner),<sup>4</sup> at least one *lekythos* of Group R (PLATE 50, 1),<sup>5</sup> and two *lekythoi* of the Anavyssos Group (Athens 19333 (FIGURE 56) and 19334). The Achilles Painter had alternated meanders and pattern squares, but in a different scheme: groups of eight meanders alternately facing right and left and pattern squares depending alternately from the upper and lower horizontal lines bounding the pattern (FIGURE 50).<sup>6</sup> The 19333 pattern is, in fact, much nearer the Reed (FIGURE 56) form than the Achillean, differing principally in the formation of the pattern square, which is not enclosed by the broken running meander: next to the closing vertical of the meander unit comes a vertical line framing one side of the pattern square. All of the Anavyssos *lekythoi* (from the second grave), with the two stated exceptions and 19336 which has been remarked,<sup>7</sup> reproduce this distinctive Reed pattern. On the basis of patternwork, therefore, the Anavyssos *lekythoi* look as if they were produced in connection with the Reed Workshop. Nor is this unlikely, given the points of similarity between Bird and Reed *lekythoi* and the relationship between these painters and the Woman Painter. The Reed Painter specialized in small *lekythoi* with simple two-figure compositions; the Reed Painter decorated many small two-figure *lekythoi*. The Bird Painter's work is, on the whole, finer and more delicate than that of the Reed Painter's smaller *lekythoi*, but the two are sometimes not far apart in spirit, and somewhere near them stands the Anavyssos Group—more Bird than Reed in figurework, but unquestionably Reed in pattern, with a touch of something grander. Beasley looked to the Achillean following,<sup>8</sup> but the Woman Painter is nearer in time and he is not without Reed affiliations (see below). We think of the Woman Painter as a painter of large *lekythoi* with

<sup>a</sup>  $\chi_{\text{H}_2\text{O}} = 0.418$ ,  $\Delta G_1^\circ = -1.76 \text{ kJ/mol}$ ;  $\chi_{\text{H}_2\text{O}} = 0.419$ ,  $\Delta G_1^\circ = -1.76 \text{ kJ/mol}$ . Pure water.[illegible]

<sup>3</sup> Eade, *Hagerman*, 332-33; see also *Adams*, 270, 281, 282, 279.

<sup>2</sup> Friedwald, *Id. 2d*, 817 F.2d, no. 1, Colinton 6.

*ADP* 1225, no. 1; Nishida (in Japanese: Goshon, 1971)  
*ADP* 1226, no. 10; Bostain, Oddy. *ADP* 1225, no. 1.

<sup>1</sup> Lyons, no number. *BNP* 1373, no. 44, verso; Triquary, Basile, *BNP* 1374, no. 1, and two others; no number. *BNP* 1374, no. 2 (Benedictine; German member of the Western Fraternity).

<sup>c</sup> Los Angeles, CA 90017. ARB<sup>1</sup> 1154, box 48.

*Parasitology* (Oxfordshire, 1984), 3 (1984), 1.

\* Adams, *Smith*, Page 407.

<sup>a</sup> *Post-hoc*  $t$ -test.

statuesque figures, but a good number of his *lektyras* are about the same size as the Reed Hunter's, and their decoration is not much more impressive.

Before turning to the patterns, the technique, and iconography of the Red Workshop, a word about the distribution of its vases. All of the Group R *lekythoi* of known provenience are from Attica or Epirus. Several of the Red *lekythoi*, on the other hand, have been found elsewhere, one at Gela,<sup>1</sup> one at Corinth,<sup>2</sup> two at Spina, in a single (unpublished) grave,<sup>3</sup> and others from south-eastern Yugoslavia.<sup>4</sup> Apart from these Red *lekythoi*, the only white *lekythoi* of unpassably funerary iconography which are known to have travelled in any significant numbers are from the Tyrrhenian Workshop—a handful coming from the east (Rhodes),<sup>5</sup> the west (Italy),<sup>6</sup> and nearer home (Aegina,<sup>7</sup> Salamis,<sup>8</sup> and Corinth).<sup>9</sup> Both workshops specialized in the mass production of small, cheap funerary *lekythoi* for an underestimating public, which cared more about the nature of the offering than its aesthetic quality (provenience are discussed on pp. 126 ff.).

The Reed Painter's *lelythos* are mostly small and rather carefully produced, but some are larger and finer, close enough to the *lelythos* of Group R for a single workshop to have produced them (cf. PLATE 54, 7). Shapes, patterns, and pigments are similar. Although some large Reed *lelythos* are as good as some of the *lelythos* of Group R, the quality, on the whole, is markedly lower, and the pigment, although similar, is applied differently. There are also iconographical differences. In short, as Beazley concluded, Group R *lelythos* are not superior work by the Reed Painter, but are by another, related artist, active in the same workshop.<sup>15</sup>

Matt paint is used exclusively – regularly black for the patterns and red for the figures. Glaze, by now, is limited to the lines, framing the vase under band, at the shoulder joint; these lines are a characteristic feature of classical white *lekythoi*, regardless of the nature of their outlines, and were presumably applied in the initial stage of the vase's decoration. Both Reed and Group R *lekythoi* have a predominantly red colour scheme. Some have added black, and others have a greater degree of polychromy, with washes of violet, blue, green, and yellow discreetly applied. Some of the Group R *lekythoi* are no more colourful than some of the Reed *lekythoi*, and there is no noticeable difference in polychromy among Reed *lekythoi* according to size.<sup>12</sup> Another technical feature should be mentioned

<sup>1</sup> Louisville, MN 325, ARF 1172, 90-13 (45 cm, F u 40); Louisville, MN 311, ARF 1274, 90-18 (45 cm, F u 140); Louisville, CA 120, ARF 1174, 90-22 (55 cm, F u 44); Athens, 1995, ARF 1214, 90-31 (28 cm, F u 134). Cf. F u 196B (Rand average = 0.30 120).

<sup>2</sup> Cf. Laksyvi, CA 1149. *ABT* 1274, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939,

\* *Adams*, 644, *ENF* 1979, no. 14.<sup>a</sup> Ferraro, T. 150 C.V.P. *ARF* 1182, ms. 141. Ferraro, T. 150 C.V.P. *ARF* 1582, ms. 144.<sup>2</sup> *Red 1972*, 43 f.

† *London*, D 45. (BHF 759, ms. 7, *London*, D 44.)

<sup>8</sup> Morish. 1274. *Aei* 714. no. 51. Munich. 1351.

ABR 757, no. 24, New York, obituary art. ABR 757

60. 50 (?) *C. coccineus*; Matsush. 4790. 4NF 759. 40 (1)

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† Growth: MP vs. 4737 mm. (6.1% increase); 4737 vs. 4752 mm. (0.3% increase).

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 Suite 400, 400 17th Ave. S. #400

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1980, vol. 74 (7) p. 1410. *North Florida*  
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1985-1986, vol. 18 (F. n. 101), 40  
1986-1987, vol. 18 (F. n. 107), London.

no. 13 (F. 20. 3/4)



—preliminary sketch.<sup>1</sup> Preliminary sketches have been detected both on the larger, grander *lekythoi* of Group R<sup>2</sup> and on Reed *lekythoi*, sometimes hastily painted.<sup>3</sup> The presence of a preliminary sketch on a hastily painted *lekythos* indicates that preliminary sketch is not of necessity a sign of careful workmanship. Conversely, its presence on some of the Group R *lekythoi* indicates that the vases were not painted 'spontaneously', as has been assumed from the impressionistic character of their lines.

Although both the Reed Painter and the artist or artists of Group R use matt paint for figures, their method of expression is different: the Reed Painter's *lekythoi*, large and small, have broader even lines (cf. PLATES 47, 48, 1), those of Group R have thinner, broken lines, which give the effect of a sketch, spontaneously produced (cf. PLATES 49, 50). Where the Reed Painter paints a line, the Group R artist paints several. In doing this he achieves volume without the use of shading. The visual impression of weight is sometimes enforced by an almost oppressive atmosphere of brooding thought (PLATE 49, 1). On these *lekythoi* we have a glimpse of the troubled, introspective mood of the later war years, of which the light, pretty art of the Meidias Painter and his red-figure colleagues gives little indication. The ponderous large-limbed seated youths on the two best-known *lekythoi* of Group R command our attention by the expression on their faces.<sup>4</sup> Even though these two *lekythoi* are not truly representative their monumentality and mood are acknowledged hallmarks of Group R. The Reed Painter's people sometimes look spiritless and spiritless, those of his colleagues look oppressed in body and soul.

According to Pliny,<sup>5</sup> volume through line, without the use of shadow, was the principal achievement of the great painter Parrhasios, who was active in Athens during the Peloponnesian War. Although none of his work survives, it is not unreasonable to look for some reflection of it, however slight, on those Athenian vases whose white-slipped surfaces must nearly approximate to the neutral ground of panel and wall. Modern historians of art have been quick to associate the *lekythoi* of Group R with Parrhasios;<sup>6</sup> Rampf's juxtaposition of a Group R *lekythos* and a Raphael sketch illustrated simply the greater quality of these vases.<sup>7</sup> Pliny also tells us, taking his information from Hellenistic sources,<sup>8</sup> that Parrhasios was especially interested in the representation of the face, the hair, and the mouth. This seems equally true of the artist (or artists) of Group R who obeys the fact in three-quarter view, paints the hair nearly strand by strand, and purses the mouth in a thoughtful expression. Great care, too, is given to hands. In Group R the hands are as valid a vehicle of expression as the face: compare the sensitively drawn, prominently featured hands (PLATE 50, 3),<sup>9</sup> with the boneless expressionless hands of the Reed Painter's people.

<sup>1</sup> Bradley, *Painting and Painter in Ancient Athens* (1946), 211, *ABR* 136, *JHS* lxxxv (1923), 16 ff. (Carson).

<sup>2</sup> Cleveland, 2329, *ABR* 138, no. 34 (= Hirsch, *Whether described in ABR* 23, Louvre, CA 572, *ABR* 138, no. 19 (F. v. 1012); Louvre, CA 584, *ABR* 138, no. 19 (Hirsch and 1916), 27 ff.).

<sup>3</sup> Athens, 1790, *ABR* 137, no. 4 (F. v. 1277), Athens, 1816, *ABR* 137, no. 4 (F. v. 1277), London, D 11, *ABR* 137, no. 11 (F. v. 1277).

<sup>4</sup> Athens, 1817, *ABR* 135, no. 11 (TIFL pl. 9); Athens, 1816, *ABR* 135, no. 12 (TIFL pl. 10).

<sup>5</sup> Pliny, *N.H.* 35, 67.

<sup>6</sup> *AJA* 56 (1922), 11 ff. (Rumpf); *Antike und Abendländ.* (1925), 51 ff. (Karras); *GP* 148 ff.

<sup>7</sup> *AJA* 56, 11.

<sup>8</sup> Pliny, *N.H.* 35, 60.

<sup>9</sup> Athens, 1817, Athens, 1940, 22, *ABR* 138, no. 11; Athens, 1797, *ABR* 138, no. 10.

*Patternwork.* Reed patternwork varies little and is easily recognized. The HA shoulder palmettes (FIGURE 24), beneath a line or two or, rarely, an egg band,<sup>1</sup> differ from those of the Anavyssa *lekythos* only in the tendency towards broken lines, tetrahedra, executed in more than one stroke, often do not 'join' (= heart-volutes, composed of two little spirals, often do not 'join'). This tendency towards broken lines in the shoulder decoration of Group R *lekythoi* is complemented by a broken, impressionistic line in the picture panel. The meander, running (broken), alternating at two, three, or more unit intervals with saltire squares, scarcely differs from that on *lekythoi* by the Reed Painter.<sup>2</sup> The *lekythoi* of Group R admit somewhat more variety: the Reed meander is most common,<sup>3</sup> but there are also long thin running meanders,<sup>4</sup> squared wavy meanders,<sup>5</sup> a running meander enclosing a pattern square,<sup>6</sup> and once a 'false meander' (line terminating in the centre of the meander, instead of coming out again) alternates with a pattern square,<sup>7</sup> rather like the Quadrate Painter's favourite square.<sup>8</sup> On several *lekythoi* of Group R the patternwork has largely disappeared.<sup>9</sup>

*Iconography.* The elements of Reed and Group R iconography are more similar than disparate but there are notable differences: the Reed Painter prefers a simple two-figure composition, even for many of his large *lekythoi*;<sup>10</sup> Group R *lekythoi*, with few exceptions, have three<sup>11</sup> or four<sup>12</sup> figures. By far the commonest Reed scene is the visit to the tomb; the commonest tomb is a broad, rather low monument, crowned by a pediment or acanthus leaves.<sup>13</sup> Mounds<sup>14</sup> are more common than shaft stelae,<sup>15</sup> but neither is prominent in the painter's œuvre. A characteristic feature of these Reed tomb scenes is the illusion of several monuments behind the principal one (cf. PLATE 52, 2).<sup>16</sup> Visits to the tomb are the commonest scene in Group R *lekythoi*, but on these 'shadow monuments' do not appear (PLATE 49). (The 'shadow monuments' are presumably nothing more than a labour-saving version of the cemetery view, several monuments being telescoped.) The figures at the tomb on Reed *lekythoi* are reproduced with monotonous regularity: seated youth and standing woman, seated woman and standing youth, standing woman and leaning youth, etc. Seated figures on the smaller *lekythoi* come often than not at the tomb; on the larger Reed *lekythoi* they tend to sit at the tomb, as do the people of Group R. Standing men hold spears or lean on a staff; women hold fillets or other offerings. A curious detail found on Reed *lekythoi*,<sup>17</sup> large and small, is the rolled fillet,

<sup>1</sup> Würzburg, 364, *ABR* 133, no. 2.

<sup>2</sup> Athens, 1816, Cf. Athens, 1848, *ABR* 137, no. 74.

<sup>3</sup> Louvre, no number, *ABR* 138, no. 190, Cf.

Würzburg, 364.

<sup>4</sup> Cf. Vienna, 141, *ABR* 133, no. 3, New York,

62, 68, 41, *ABR* 133, no. 1, London, D 71, *ABR*

134, no. 15, New York, 41, 102, 13, *ABR* 134,

no. 2.

<sup>5</sup> Würzburg, 364.

<sup>6</sup> Louvre, CA 537.

<sup>7</sup> Athens, 1816, *Antike Annals of Archaeology* 2

(1903), verso (colour).

<sup>8</sup> Cleveland, 2329, Athens, 1726 (Cf. p. 14).

<sup>9</sup> *ABR* 132, no. 115, no. 122, 123, 124, 125,

126, no. 127, no. 128, no. 129.

<sup>10</sup> *ABR* 133, no. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11.

<sup>11</sup> *ABR* 133, no. 12.

<sup>12</sup> *ABR* 133, no. 13, 14, 15, 16, 17.

<sup>13</sup> Athens, 1797, *ABR* 133, no. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>14</sup> Athens, 1797, *ABR* 133, no. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694



held by a woman, high behind the head (PLATE 46, 2). Much has been written about these fillets, largely because they have been taken to be 'tablets' and connected by some with 'Orphic' tablets in an afterlife.<sup>1</sup> Orphism or Pythagoreanism is scarcely in question at this place and time. Fillets are important in Athenian funerary rites<sup>2</sup>—and in the art of the Reed Painter. In vase-painting<sup>3</sup> and in sculpture (PLATE 46, 3)<sup>4</sup> they are sometimes represented rolled, and the ribbons streaming from several Reed 'tablets'<sup>5</sup> establish their significance beyond reasonable doubt.

The Reed Painter is excessive in his representation of fillets. They hang in profusion, not only on tombstones, but on trees and reeds, even on the air (PLATES 47, 48). Fillets appear on Group R *lekythoi*, but they are not so prominent.<sup>6</sup> Fillets in profusion are a characteristic feature of two groups of *lekythoi* which on the basis of other details can be chosen to be related to the Reed Workshop—the *lekythoi* of the Painters of Berlin 2464 and of London D 72. The Painter of Berlin 2464<sup>7</sup> is connected with the Reed Workshop by pattern and pigment.<sup>8</sup> His scenes of visits to the tomb are very like the Reed Painter's, and the monuments are similar, but the 'shadow' monuments do not appear. Some of his women wear their hair high in a chignon, like the Reed Painter's,<sup>9</sup> but others wear a *phrynia*,<sup>10</sup> like the Woman Painter's, and in their graceful line, too, they come quite close to the Woman Painter's model. The relation between the Woman Painter and the Reed Workshop is best illustrated by the Painter of London D 72 (PLATE 46, 1)<sup>11</sup>—unquestionably working in the Woman Painter's manner, but also under the influence of the Reed Workshop. Patterning looks more Woman than Reed: beneath an egg band at the neck, the shoulder palmettes, with alternately coloured leaves, are enclosed by tendrils which flow in full round curves.<sup>12</sup> The meander also assumes a form different from the Reed Painter's—neat and unbroken, not unlike the Woman Painter's. The tombs represented on the vases are characteristically Reed, without the 'shadows'; low, rather broad monuments with acanthus leaves are rare on *lekythoi* by the Woman Painter (cf. PLATE 44, 3).<sup>13</sup> Fillets hang around them and in the air, in the Reed manner. Like the *lekythoi* of the Painter of Berlin 2464, these are near the Reed Painter's, but better; in delicacy of line and feeling they come close to some of the less monumental *lekythoi* of Group R.<sup>14</sup>

London, D 72 (ARV<sup>2</sup> 1376, no. 1) should perhaps be added.

<sup>1</sup> Phil. 11 (1906), 133 and no. 8-12 (Kardane).  
<sup>2</sup> Kuntz and Sullivan, 1948, 135-136, 140-142.  
<sup>3</sup> Kuntz, *University*, ARV<sup>2</sup> 1310, no. 10; GPP, 14, 30.  
<sup>4</sup> ARV<sup>2</sup> 1310, 1314; *Palmyra*, 41, 1, and 30, 94, 26.  
<sup>5</sup> *Palmyra*, 41, 3.  
<sup>6</sup> *Exposition*, 1970, ARV<sup>2</sup> 1377, no. 10; *London*, MNB 618, ARV<sup>2</sup> 1376, no. 44; *London*, D 72, ARV<sup>2</sup> 1376, no. 10.  
<sup>7</sup> *Meissner-Kapell*, ARV<sup>2</sup> 1376, no. 8; *London*, CA 1904, ARV<sup>2</sup> 1376, no. 10.  
<sup>8</sup> ARV<sup>2</sup> 1376, no. 10; *Palmyra*, 41, 1, and 30, 94, 26.  
<sup>9</sup> *Exposition*, 1970, ARV<sup>2</sup> 1377, no. 10; *London*, MNB 618, ARV<sup>2</sup> 1376, no. 44; *London*, D 72, ARV<sup>2</sup> 1376, no. 10.  
<sup>10</sup> *Meissner-Kapell*, ARV<sup>2</sup> 1376, no. 8; *London*, CA 1904, ARV<sup>2</sup> 1376, no. 10.  
<sup>11</sup> ARV<sup>2</sup> 1376, no. 10; *Palmyra*, 41, 1, and 30, 94, 26.  
<sup>12</sup> *Exposition*, 1970, ARV<sup>2</sup> 1377, no. 10; *London*, MNB 618, ARV<sup>2</sup> 1376, no. 44; *London*, D 72, ARV<sup>2</sup> 1376, no. 10.  
<sup>13</sup> ARV<sup>2</sup> 1376, no. 10; *Palmyra*, 41, 1, and 30, 94, 26.  
<sup>14</sup> *Exposition*, 1970, ARV<sup>2</sup> 1377, no. 10; *London*, MNB 618, ARV<sup>2</sup> 1376, no. 44; *London*, D 72, ARV<sup>2</sup> 1376, no. 10.

tokens of offerings, cf. *Athens*, 1907 (ARV<sup>2</sup> 1376, no. 10; *London*, MNB 618, ARV<sup>2</sup> 1376, no. 44; *Athens*, no number, ARV<sup>2</sup> 1376, no. 4. For the pose of the seated woman (cf. *Athens*, 1907 (ARV<sup>2</sup> 1376, no. 10; *Athens*, 1907 (ARV<sup>2</sup> 1376, no. 47); *Athens*, 1907 (ARV<sup>2</sup> 1376, no. 10). For the reeds of *London*, D 72 (ARV<sup>2</sup> 1376, no. 10).  
<sup>15</sup> *Berlin*, 2464, ARV<sup>2</sup> 1376, no. 4; *Athens*, no number, ARV<sup>2</sup> 1376, no. 4.  
<sup>16</sup> ARV<sup>2</sup> 1376, no. 4; ARV<sup>2</sup> 1376.  
<sup>17</sup> *London*, D 72, ARV<sup>2</sup> 1376, no. 10 (cf. pl. 22, 1). *London*, MNB 618, ARV<sup>2</sup> 1376, no. 2 (cf. pl. 22, 1).  
<sup>18</sup> *New York*, 1916, ARV<sup>2</sup> 1376, no. 6; *Athens*, 1907 (ARV<sup>2</sup> 1376, no. 10) (mainly).  
<sup>19</sup> With *Athens*, no number (ARV<sup>2</sup> 1376, no. 4) cf. *London*, D 72 (Group R), *Athens*, 1907 (Reed Painter), With *Athens*, 1907 (ARV<sup>2</sup> 1376, no. 10).

The Reed Painter takes his name from the reeds which are almost as much a signature of his hand as the profusion of fillets and the vision of kaleidoscoped monuments. Reeds are landscape elements in Chiron scenes (PLATE 47, 2, 3); the Satornelli Painter had used them earlier.<sup>1</sup> Among later painters of *lekythoi* Chiron is not popular,<sup>2</sup> and the Reed Painter is one of the few to devote much attention to him. Chiron appears on a number of small Reed *lekythoi*<sup>3</sup>—with monstrous regularity: he draws his boat over the water, which is sometimes indicated,<sup>4</sup> towards a centrally placed reed-tree, in whose 'branches' a fillet is regularly fastened. From the other side a woman approaches, bearing an offering or holding her cloak—looking very much as if she had been lifted from one of the painter's many tomb scenes. Half of Chiron's boat is represented, as is usual on white *lekythoi* (cf. PLATE 23, 2);<sup>5</sup> the missing part is filled in with stylized reeds. The same boat comes over the same water, to the same centrally placed reed-tree on one of the Reed Painter's larger *lekythoi*,<sup>6</sup> but on this vase the Chiron scene has been conflated with the visit to the tomb (PLATE 47, 1).<sup>7</sup> The one Chiron *lekythos* of Group R has a similarly conflated iconography:<sup>8</sup> a woman bearing *alabastra* and basket (like other visitors to the grave) approaches a tomb, on which a large *lekythos* has been placed (PLATE 30, 1). From the other side a heavily transformed Chiron (still looking rather like a visitor to the tomb—note the benign expression of the face) draws up his boat, the 'back' of which is filled in with stylized reeds. This is the only Group R *lekythos* on which reeds appear; it is also, in the opinion of Beazley, the closest of Group R *lekythoi* to the Reed Painter himself.<sup>9</sup> The figures are substantial; their hair is carefully rendered and their faces mirror some emotion; the lines are rather sketchy—all in the manner of Group R. The composition, however, is very close to one of the Reed Painter's *lekythoi* at *London* (PLATE 47, 3).<sup>10</sup>

Mythological ministers of Death appear on one other *lekythos* of Group R: Thanatos pursues a woman in the presence of Hermes; the figure of Hermes is largely effaced (PLATE 30, 2).<sup>11</sup> The Thanatos-Hermes theme does not appear on Reed *lekythoi*.<sup>12</sup> It was used by the Tragic Painter,<sup>13</sup> and was popular with the Quadrate Painter,<sup>14</sup> who at least once placed the brothers at a reed-tree.<sup>15</sup> (Among the large, late *lekythoi* by the Quadrate Painter Beazley noted the influence of Group R.)<sup>16</sup> The Group R *lekythos* is at *London*, D 72 (ARV<sup>2</sup> 1376, no. 1). Some note of the Painter of *London*, D 72.

<sup>1</sup> *Palmyra*, 41, 3 (Naxos of Delos).  
<sup>2</sup> *Athens*, 1907, ARV<sup>2</sup> 1376, no. 10; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47 (near the Painter of *London*, D 72); *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4 (Tragic Painter).  
<sup>3</sup> *Meissner-Kapell*, 1970, 1376, no. 4.  
<sup>4</sup> ARV<sup>2</sup> 1376, no. 4; ARV<sup>2</sup> 1376, no. 4; ARV<sup>2</sup> 1376, no. 4.  
<sup>5</sup> *Athens*, 1907, ARV<sup>2</sup> 1376, no. 4; ARV<sup>2</sup> 1376, no. 4.  
<sup>6</sup> *Berlin*, 2464, ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>7</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>8</sup> *London*, D 72, ARV<sup>2</sup> 1376, no. 10; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>9</sup> *Beazley*, 1907, 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>10</sup> *London*, D 72, ARV<sup>2</sup> 1376, no. 10; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>11</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>12</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>13</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>14</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>15</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.

ARV<sup>2</sup> 1376, no. 1.  
<sup>12</sup> *London*, D 72, ARV<sup>2</sup> 1376, no. 10; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>13</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>14</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>15</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.  
<sup>16</sup> *Palmyra*, 41, 3; ARV<sup>2</sup> 1376, no. 4; *Cl. Exh.*, 91, 47, ARV<sup>2</sup> 1376, no. 47.



usual in its iconography: Thanatos is represented without his brother, and instead of looking placid or sympathetic, he looks frighteningly menacing. We are reminded of the Thanatos of the *Alcibiades*; this Thanatos, in pose as well as countenance, would make a much better Charon. The subject of his mission—a woman—seems to recoil in horror, but her countenance is serene, and her pose may be paralleled on Reed *lekythoi* with Charon scenes and visits to the tomb.<sup>1</sup> A woman in the presence of Charon assumes nearly the same pose on one of the *lekythoi* from Anavyssos;<sup>2</sup> the scene is like the Reed Painter's and provides possible evidence for 'harrowing' in figure as well as patternwork.

Apart from visits to the tomb and mythological representations of the coming of Death, there are two other types of scene which, at this time, seem peculiar to the Reed Workshop, if not to the Reed Painter: scenes of horsemen and scenes of battle (PLATE 48, 1, 2). Horsemen on smaller Reed *lekythoi* ride towards a reed-tree,<sup>3</sup> lead their horse from reeds to reed-tree,<sup>4</sup> ride it to the tomb,<sup>5</sup> or sit at the tomb,<sup>6</sup> leaving it tethered to a nearby reed-tree. On one of the larger Reed *lekythoi* man, woman, and horse gather at the tomb.<sup>7</sup> The Reed Painter especially liked horses—or at least he painted them with much more feeling than he did their masters. On red-figure *lekythoi* by the Achilles Painter (cf. PLATE 34, 3)<sup>8</sup> and on a small, but rather fine, red-figure *loutrophoros* by the Kleophon Painter (PLATE 45, 1),<sup>9</sup> horsemen come to the tomb. The appearance of horsemen on *loutrophoroi* is perhaps significant, for it is on these vases that scenes of combat become popular from the middle of the fifth century.<sup>10</sup> The earliest battle *loutrophoros* which we have is by Hermodamos;<sup>11</sup> the Achilles Painter's *loutrophoros* in Philadelphia,<sup>12</sup> on which he collaborated with the Sabouroff Painter, is not much later. Funerary scenes on *loutrophoroi* are not new,<sup>13</sup> but scenes of combat are. It has been conjectured that these *loutrophoroi* were commissioned to commemorate the death of those fallen in battle.<sup>14</sup> Some are certainly fine enough and the recent discovery of a marble *loutrophoros* with battle-scenes in relief in the Diocharian Gane cemetery in Athens<sup>15</sup> tends to support this interpretation. Scenes of combat were inevitably popular during war years and suitable to grave monuments, public<sup>16</sup> and private.<sup>17</sup> The Reed Painter may have had such models

with open back on the shoulder of London, 1937, 13, and the reed-tree on Athens, 1937, 13.

<sup>1</sup> Euvangelin, *Alcibiades*, 14 R, 269, 271.  
<sup>2</sup> Cf. Sabouroff, *Sabouroff*, ARF 1376, no. 2.  
<sup>3</sup> Bismuth, PU 107, ARF 1377, no. 15.  
<sup>4</sup> Athens, 1937, 13, ARF 1377, no. 15.  
<sup>5</sup> Berlin, 1937, 13, ARF 1377, no. 15.  
<sup>6</sup> Athens, 1937, 13, ARF 1377, no. 15.  
<sup>7</sup> Athens, 1937, 13, ARF 1377, no. 15.  
<sup>8</sup> Oxford, 1937, ARF 1377, no. 15.  
<sup>9</sup> London, 1937, ARF 1377, no. 24. *IRAC* 1937, 414.  
<sup>10</sup> Munich, 1937, ARF 1376, no. 109.  
<sup>11</sup> Philadelphia, 1937, ARF 1377, no. 15, Athens, 1937, 13, ARF 1377, no. 15. Cf. also the Nolan *loutrophoros*, ARF 1377, no. 15, and the Nolan *loutrophoros*, ARF 1377, no. 15. There is a horseman *lekythos* by the Berlin Painter (Athens, 1937, 13, ARF 1377, no. 15).

ARF 1377, no. 15.

<sup>12</sup> Athens, 1937, ARF 1377, no. 15.

<sup>13</sup> Munich, 1937, 13, ARF 1377, no. 15.

<sup>14</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>15</sup> Cf. also the Berlin Painter's *loutrophoros* in London, 1937, 13, ARF 1377, no. 15.

<sup>16</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>17</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>18</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>19</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>20</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>21</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>22</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>23</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>24</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>25</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>26</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>27</sup> Berlin, 1937, 13, ARF 1377, no. 15.

<sup>28</sup> Berlin, 1937, 13, ARF 1377, no. 15.

in mind when he reproduced fights (foot and horse at a fillet-festooned reed-tree) on a small number of his larger *lekythoi* (PLATE 48, 1).<sup>1</sup>

There are no horsemen and no warriors on Group R *lekythoi*, but one of two *lekythoi* from the Reed Painter's Workshop, '... inferior work, but hardly to be separated from Group R ...', now in New York and previously in the Gallatin Collection, features a fight—foot and horse (PLATE 48, 2).<sup>2</sup> The action takes place at a fillet-festooned reed-tree; the combatants look like Group R people. The second Gallatin *lekythos* (PLATE 48, 3)<sup>3</sup> (youth seated at tomb, with youth and woman) presents similar difficulties of attribution. The seated youth, head lowered in thought, arm raised to hold a spear (which 'disappears' into the pediment of the tomb), appears on other *lekythoi* of Group R (PLATE 49, 2)<sup>4</sup> (once with spears 'disappearing' into the pediment),<sup>5</sup> but the man and woman, who join the youth, look enough like Reed people to have come from the Reed Painter's own hand.

Battle-scenes on *loutrophoroi* sometimes take place in the presence of a tomb;<sup>6</sup> battle-scenes of the Reed Workshop do not take place at the tomb. I know of one white *lekythos* with a combat at the tomb—a *lekythos* in Athens, attributed by Beazley to the manner of the Woman Painter (PLATE 44, 3).<sup>7</sup> The stout outlines are free and now much faded; the patternwork has entirely disappeared. The encounter between two warriors on foot takes place in the presence of a low, broad, acanthus-crowned monument—a rather unusual monument for the Woman Painter. The combatants are fully armed. This vase has long been considered a visual record of the funeral games,<sup>8</sup> but at present we have no evidence for games being performed at the grave in classical Athens.<sup>9</sup>

An iconographical detail found on two *lekythoi* of Group R remains to be described: large *lekythoi* at the tomb. *Lekythoi* stand at the tomb on earlier vases, but they are small. The one certain representation of a large *lekythos* earlier than the Group R is an unattributed and iconographically unparalleled white *lekythos* in Ithaca, New York, which shows a seated and a standing youth at a large *lekythos* (nearly three-quarter life-size) standing on a low stepped base (PLATE 53, 1).<sup>10</sup> The shape of the *lekythos*, its technique (glaze outline), and patternwork suggest a date near the middle of the fifth century, although the shape of the 'lekythos monument' with trumpet mouth and distinctive handle looks later (see below). The *lekythoi* represented on Group R vases are smaller,<sup>11</sup> judging from the height of the human figures (c. 30 to 40 cm), and actually stand on the base of the tomb (PLATES 49, 4, 50, 1). Black paint added to the mouth, neck, and lower body suggests that a painted clay *lekythos* is intended. On *lekythoi* painted on *lekythoi*

<sup>1</sup> London, 1937, ARF 1377, no. 13, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>2</sup> New York, 41, 161, 11, ARF 1374, no. 1.

<sup>3</sup> New York, 41, 161, 11, ARF 1374, no. 1.

<sup>4</sup> London, 1937, ARF 1377, no. 15.

<sup>5</sup> Cleveland, 1937, ARF 1377, no. 15.

<sup>6</sup> ARF 1377, no. 15.

<sup>7</sup> Athens, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>8</sup> Athens, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>9</sup> Athens, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>10</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>11</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>12</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>13</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>14</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>15</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>16</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>17</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>18</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>19</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>20</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>21</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.

<sup>22</sup> London, 1937, ARF 1377, no. 15, ARF 1377, no. 15.



figure decoration is rare.<sup>1</sup> The two vases comprising the Revelstoke Group (in the manner of the Woman Painter) feature large *lekythoi* at the tomb,<sup>2</sup> with painted details, including figure decoration.<sup>3</sup> Both of the Revelstoke *lekythoi* are large, one is just under 50 cm,<sup>4</sup> the other is just over.<sup>5</sup> The shoulder palmettes are in the manner of the Woman Painter, but the meander band is the running Reed type, enclosing entire squares, described above, in connection with the Aravysos *lekythoi* and their relation to the Reed and Woman Painters. Iconographically the Revelstoke *lekythoi* have elements in common with the Woman Painter and the Reed Workshop. The women recall the Woman Painter as does the *nidolai*. The tombs are like those of the Painter of Berlin 2464, himself related in style to the Woman Painter, in pattern to the Reed Painter. The woman bearing an *alabastron* and an offering basket, who appears on both of the Revelstoke *lekythoi*, is similar to the offering-bearing woman on the one *lekythos* of Group R with the enclosed-meander,<sup>6</sup> and the seated youth who appears on both of the *lekythoi* is a popular figure in the Reed Workshop.<sup>7</sup>

Representations of large *lekythoi* are otherwise known only from vases by the Triglyph Painter (PLATE 51: 3, 4), who is also in some way connected with the Reed Workshop. His *lekythoi* are large, some nearly 60 cm.<sup>8</sup> Their decoration consists of two figures simply composed, three at most. Tomb scenes predominate, although there are also scenes of *prothousi*,<sup>9</sup> Charon,<sup>10</sup> Thanatos and Hypnos.<sup>11</sup> The tombs are broad, and crowned with acanthus plants whose leaves are sometimes partly coloured.<sup>12</sup> A few tombs have palmette anthemia.<sup>13</sup> Pedimented monuments and shadow monuments do not appear.

<sup>1</sup> Compare the fragmentary *kyathos* from Athens, 17281.

<sup>2</sup> *Osiris-Typhonis Rhyton*, ARV 1274, no. 11; *Car. Solmsky*, 27 May 1926, 44 E, no. 236; *Spinkholm*, ARV 1274, no. 2 (= *Car. Solmsky*, 27 May 1926, 44 E, no. 236).

<sup>3</sup> The Revelstoke vases are not without painted decoration.

<sup>4</sup> *Car. Solmsky*, 27 May 1926, 26. *Ibid.* 24.

<sup>5</sup> *CC Louvre*, CA 357, *Rosier*, pl. 70.

<sup>6</sup> *CC Munich* (ex *Louvre*), *Schwan*, 63, R. Lullies, *Die Sammlung griechischer Kunstwerke* (1931) pl. 45, *Cleveland*, 1936, 63, p. 36.

<sup>7</sup> *Triglyph Painter*, Athens, 1908, ARV 1285, no. 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>8</sup> *Triglyph Painter*, Athens, 1908, ARV 1285, no. 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>9</sup> *Triglyph Painter*, Athens, 1908, ARV 1285, no. 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 27











Shading in the form of light hatching appears on Attic vases for inanimate objects and landscape elements from the time of the Brygos Painter.<sup>2</sup> Apollodoros' contribution to Greek painting was not, therefore, the 'invention' of shading, rather its freer application, presumably to living creatures, including men, although we are not told this explicitly. *Shiagraphia*, as Rumpf has shown, was used selectively and restrictedly for a very considerable time after Apollodoros in Greek, Etruscan, and South Italian painting from around 400 B.C., but on the bodies of men, not women, probably because of the well-established sex differentiation through skin tones, fundamental to Greek as well as other earlier Mediterranean schools of painting. The flesh of women is outlined or lightly coloured; the flesh of men shaded and more deeply coloured.<sup>3</sup> The Huge *Lekythoi* are our earliest Attic vases on which this distinction in shading can be observed. Some of the Huge *Lekythoi* make more of it than others—for example, the two featuring youths seated at the tomb (PLATE 34, 1), their heavily shaded chest set off against a white mantle whose folds are hatched in. The *protheris lekythos* (PLATE 34, 2) has a balance of shaded men (note the wrinkles on the face of the mourning man) and outlined women. The decoration of the Louvre *lekythos* with five women at the tomb consists largely of broad flat masses of colour, outlined and unshaded. The use of *shiagraphia* on the Huge *Lekythoi* is entirely in accord with late classical and Hellenistic monumental painting, as it has been preserved.<sup>4</sup>

3. J. C. Palfrey, *The Two Faces of America* (1984), 132, and n. 43. 'You must be "by night", and "by a law" (as Palfrey, much would be lost).

<sup>1</sup> *Memoria De Guern. delos. 146. (Londre, 1701, p. 480).*

<sup>a</sup>  $10^{-3}$  mol/L.

\* 1975 Survey, etc.

The first and only specimen of *Chrysomela*, as well as the large *Lophoceros*, is not common yet either in the MBL or early fourteenth-century Afro-red-figure vase. It is a related theme of the Tazza Farnesina (see also in Rome (Jatta, 1960, *RAV* 2398, no. 1), E. Rieuwerts, *Gravure de Terre en Céramique*, 1960, 116, and pl. 29) and in a seated figure with the same name, from Spina (Parys, *op. cit.*, 1961) but it is limited to the other lands of Tiber (Mauriceau studied it), a point where Italy was much

of coral (Sp. Blod. Aug. 4, 1858)—clearly a special case. Talo occupies the corner of the vase and the white bowl piece is very much in the style of blue red figure (cf. K. Schaffold, Kottcher Pura 1890: 5); compare the Talo Pura's *Isotrophus* in *Amorphus* (Mons. Schaffold, Letz. 18. *AM* 119, no. 2) with a white bowl and a white base, and a related fragment in Berlin (Yves. *AK* no. 10714, 1858).

<sup>2</sup> Lower, CA 20) like with and the chest held by one of the women. *Myiarchus* no. 37, fig. 3, and 20-30 fls.; barium, still the label beneath the bird.

<sup>a</sup> *Stropharia* sp. n.<sup>1</sup> *Phon. Abh.* 46.<sup>a</sup> *Phyto. Rev.* 11.

<sup>16</sup> Most recently, G. M. A. Rieuwerts, *Persepolis in Greek and Roman Art* (Leiden, with technology).

## CONCLUSION

A passage in the *Ecclesiazusae* of Aristophanes<sup>1</sup> has long been cited by students of Attic vase-painting as evidence for the demise of the white *lekythos*. In lines 994-5 of the play the old woman's lover is said to be 'the best of painters . . . the one who paints *lekythoi* for the dead'. The traditional interpretation of the lines, which is thought to produce the maximum comic effect, is: only one old man was carrying on the dying art-form—a suitable lover for the moribund old woman.<sup>2</sup> This interpretation is not strictly in accord with the context of the rest of the play. The *Ecclesiazusae* dates from the late 390s;<sup>3</sup> the latest white *lekythoi* seem to be no later than 420/400 B.C. At several points in the play Aristophanes speaks of *lekythoi*,<sup>4</sup> once at the hear and at the grave<sup>5</sup>—his references are topical, to an object in common use. *Lekythos* is a generic term,<sup>6</sup> no more appropriate to the white slipped cylinders with painted decoration than to the squat or pots, red-figured or black-painted, which were used by the living as well as the dead through much of the fourth century.<sup>7</sup> Aristophanes speaks of *lekythoi* without qualification and these *lekythoi* need be neither white nor cylindrical. *Lekythos* is an *epallion* appropriate term for the stone vases whose shape was modelled after that of the clay cylinder. Stone *lekythoi* were fashionable in Aristophanes' day, and in one passage in the *Ecclesiazusae* he seems to refer to them. In lines 1095-1111 the young man, *orchestis* by three anonymous old women, entreats Zeus—should the necessity arise—to bury him

\* JMI 1995 (1996), 4 ff. (2) Kollath-Vorwiedt, 4 ff.  
B. (1) Kollath.

\* C.E. AM larvae 40 C (19-35 °C); all offerings are (40000) and 44 C (19-35 °C); 10000 and a black (10000). DE 10000 43 C (19-35 °C).

<sup>1</sup> J. M. Jansz, 44, 45, one of the authors is the large majority, near Group III.

$$= \frac{1}{\sqrt{2\pi}} \int_{-\infty}^{\infty} e^{-\frac{1}{2}x^2} dx$$

\* Continued on p. 17.

\* *Adv. Exp.* 344, 99A, 1978.

\* *Environ. Sci. Technol.* 1993, 27, 1145.

— *AM* (1988). *Stallions* 46–7 and 77–79 (owners). *Agreed* 66, 102–6, 123–6 (independent laboratory).



body at the mouth of the harbour<sup>1</sup> and to place above it, instead of a *lekythos*, one of the old women, blacked with pitch and leaded into position.<sup>2</sup>

Stone *lekythoi* are one aspect of the renaissance of Athenian funerary art which began around 430 B.C., when sculptors first turned to private commissions of a public unfettered by sumptuary restrictions (see p. 136.). During much of the fifth century, when ostentatious burial had been condemned, if not legally banned, the white *lekythos* enjoyed a special place in the funerary rites of Athenians. When the period of austerity came to an end, so did the pre-eminence of the vase. For a few decades *lekythoi* were produced in clay and stone—the former providing not only the inspiration, but also the model in shape, pattern, and figurework for the latter.<sup>3</sup> But the clay vase could not compete with the larger, more durable, stone monument. Soon the small oil pots, which had long been given to the dead, assumed the white *lekythos*' position as favoured offerings in the grave, and above ground the stone *lekythos* assumed its decorative role. The small oil pots were essential to the living and the dead, quite apart from eschatology. The demise of the white *lekythos*, therefore, marks a change in fashion, not a change in funerary practice: the small *lekythoi* of the late fifth and fourth centuries, and the fusiform *unguentaria* of the Hellenistic period which take their place, confirm the undiminished importance of oil in Athenian rites of death and burial.

<sup>1</sup> An allusion to the grave of Themistocles? Plut., *Them.*, 32, 5-6. A. W. Gomme, *A Historical Commentary on Thucydides*, i (1945), 445 f.

<sup>2</sup> Ussher, 226 f. Throughout the play there is an emphasis on the make-up of the old women; their faces are whitened with lead paint (ll. 878, 904, 929, 1072) and dabbed with rouge (Ussher, 195). The whiteness is as appropriate to most marble *lekythoi* as

it is to clay *lekythoi* painted white (cf. CQ xliii. 39 f. and n. 6) and the inference that red on white alludes to white clay *lekythoi* with figures outlined in red paint (CQ xliii. 43 n. 39) is unnecessary. Stone vases were secured into bases with the help of molten lead (cf. A. Brückner, *Der Friedhof am Eridanos* (1909), 71, fig. 43; 91, figs. 56-8).

<sup>3</sup> Schmaltz, 76 ff.



PART TWO

SHAPES OF WHITE *LEKYTHOI*



## INTRODUCTION

THE shapes of red-figure and white *lekythoi* have been classified by Beazley in *ARV*,<sup>1</sup> black-figure *lekythoi* by Miss Haspels in *ABL*. This section summarizes briefly the Beazley-Haspels classification without going beyond it, and is designed as a guide to *lekythoi* described in the monograph, especially to those in the following section devoted to side-palmettes. It considers only the principal shapes which were regularly decorated with figures in outline on white-ground. Some black-figure shapes are mentioned on pp. 143 f. A detailed study is being prepared by Brian Cook.

*Lekythos* is a generic term for oil bottle.<sup>2</sup> In classical Athens oil was essential for life and death, in the business, the home, the sanctuary, and the grave. Because of the many and varied uses for oil, receptacles of different shapes were designed for its storage and dispensation. Conventionally we restrict the term to a particular type of oil pot, although the ancient Greeks applied *lekythos* to vases of other shapes, for instance the *aryballos* (PLATE 9. 2, 3) and *alabastron* (PLATE 72).<sup>3</sup> Modern scholars recognize three types of *lekythos*:<sup>4</sup> Type One has a body which curves gently, without break from neck to base (PLATE 67. 1), Type Two has a shoulder sharply set off from the body (PLATE 67. 2-6), and Type Three is squat, generally without a sharply defined shoulder (PLATES 61. 2, 71. 3). Type One is essentially a black-figure shape; Type Three red-figure;<sup>5</sup> Type Two, although produced in black-figure, is the red-figure and white-ground shape *par excellence*. When we speak of *lekythoi* without qualification, we mean *lekythoi* of shoulder type. *Lekythoi* of Type Two are divided in *ARV* into two great classes—standard and secondary, secondary generally being smaller, less careful versions of standard.<sup>6</sup>

### 1. THE ESTABLISHMENT OF THE STANDARD CYLINDER

Some time in the second quarter of the sixth century *lekythoi* began to be fashioned with distinct shoulders<sup>7</sup> and this marks the beginning of Type Two *lekythoi* and the beginning of the end of Type One.<sup>8</sup> The first shoulder *lekythoi* retained the mouth and drip-ring characteristic of Type One, but by the middle of the century the Amasis Painter decorated a shoulder *lekythos* with a simple mouth and a token drip-ring which is little more than a thin raised line. The *Potnia Theron lekythos* in the Louvre (PLATE 1. 1),<sup>9</sup> which is early in his career, has linked lotus buds on the shoulder and a picture panel restricted to the front of the body. The former is a characteristic feature of secondary

<sup>1</sup> *ARV* 675.

<sup>2</sup> The etymology of *lekythos*, proposed by L. J. Elferink (*Lekythos* (1934), 21 ff.), is rejected by H. Friisk (*Griechisches etymologisches Wörterbuch* (1961), Lieferung 12, s.v. *lekythos*, p. 116).

<sup>3</sup> F 1. 1-5; *BSA* xxix (1927-8), 187 ff. (Beazley); *Adelt* xi (1927-8), 91 ff. (S. Papaspyridi); *PW*, suppl. v (1931), 546-8 (H. Nachod); *EAA* iv (1961),

539 ff.; *Agora* xii, 150 ff.

<sup>4</sup> G. Richter and M. Milne, *Shapes and Names of Athenian Vases* (1935), 14-17.

<sup>5</sup> *Agora* xii, 153 and n. 16.

<sup>6</sup> *ARV* 675.

<sup>7</sup> *ABL* 7.

<sup>8</sup> *Ibid.* 6 and ch. 3.

<sup>9</sup> Louvre F 71, *ABV* 154, no. 49.



*Ichtyosaurus* throughout the fifth century; the latter of almost all later 'Type Two' *Ichtyosaurus*, black-brown, red-brown, or water-ground.

The shoulder *kylix* developed steadily through the third quarter of the sixth century, and was primarily affected by the introduction of the new red-figure style towards its close. The first cylinder *kylix* may have been decorated in red-figure—same shape and new technique appearing together—but our earliest examples are black-figure. Unlike earlier shoulder *kylix*, whose body tapered sharply towards the base, the new *kylix* of cylinder shape is nearly straight-sided; the base meets the foot in a full round curve. There is uncertainty of profile in the earliest examples,<sup>6</sup> but the shape matures quickly. The *kylix*ers painted by the members of the Leagros Group (PLATE 1, 2) come close to the canon established by the Edinburgh Painter, and it is his shape which passes into red-figure through the Athena Painter and his Workshop. But the cylinder was not the only type of *kylix* fashioned in the last quarter of the sixth century; one more *kylix* decorated exclusively in black-figure.

Conservative potters of the Kerameikos, less than certain that the cylinder would enjoy unqualified success, cautiously produced 'compromise' *lektythoi* which retained the sharply curving lower body of the earlier shape (PLATE 3, 2).<sup>1</sup> Compromises vary in shape, according to the degree of the painter's conservatism. Generally earlier 'compromises' are more tapering, later ones are more cylindrical. The experiment was short-lived. The Edinburgh Painter is one of the last to decorate this shape, and his 'compromise' *lektythoi* tend to be more slender than those of the older Leagras, for instance (the Acheloos Painter).<sup>2</sup> The 'compromise' *lektythos* was a black-figure shape, and until recently the only red-figure example known was the cock and hen *lektythos* in Oxford (PLATE 65, 1).<sup>3</sup> Now there is another, and both are described in some detail on pages 123 ff.

Early red-figure *lekanoi*,<sup>12</sup> although few in number and roughly contemporary, are sufficiently varied to reveal the hands of different potters active in different workshops.<sup>13</sup>

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[illegible]

...the ...  
...the ...  
...the ...

war a link between the extended black-figure compositions and the restricted fields of red-figure and white lekythoi of cylindrical shape. It is worth noting that while purple lekythoi are not decorated on the side, but lekythoi of the Floral Nolan Group are.

On whole *Ischyria* with figure decoration in outline printing compositions are rare. Doulos' *Ischyria* in Cleveland (see pp. 29 ff. and plates no. 2, 14) is an example, but it is an exceptional piece, whose composition is closely paralleled on the painter's red-figure *Ischyria* in Athens (15374. *AMN* 447, no. 324 plate 6 a). The Subminiature Painter's *Ischyria* in Hamburg (17962a. *AMN* 447, no. 306) is another example.

AM. 17.5

• **Thyroid:**

• **11th**

<sup>b</sup> Dead at 11 and pl. at 11.

3. Ibid. 63 ff.

\* 1994 47 m.

\* 1628, Board of Education v. Rowley, 458 U.S. 443 (1982).

<sup>a</sup> Total solid fat.[illegible]

<sup>11</sup> Early red figure (lekythos: *IA 16*; *Cluv. 11*, *Ant.* 408).

<sup>10</sup> 500-44.

Some are the first red-figure examples of shapes which soon become established in the new style's repertoire of shapes, for instance the standard cylinder of Gales (PLATE 6, 1),<sup>1</sup> and the group of *lekythoi* in various techniques from the Athens Painter's Workshop (see pp. 23f. and PLATES 12, 13). Others are isolated examples in red-figure of essentially black-figure shapes, for instance the Omphale *lekythos* (PLATE 6, 3)<sup>2</sup> which in shape is related to the clots of Athens 381 (see pp. 147f.). Two others, the Agrigento 'arming' and Boston athletes' *lekythoi*, seem to stand before DL, the characteristic shape of the black-figure Sappho and Diophanes Painters, which was decorated in outline, or semi-outline, on white-ground, not red-figure (see pp. 86f.). Even though the red-figure technique had pushed black-figure into the background by the end of the sixth century, the market for *lekythoi* decorated in black-figure was good for some time, but these fifth-century black-figure *lekythoi* are almost without exception small and unquestionably second-rate. The major work is now being done in red-figure.

The Edinburgh, Theseus, and Athena Painters are the last to decorate large-cylinder *lekythoi* in the black-figure technique (see pp. 14 ff.). The only other large black-figure cylinders are the exotic BELs of the Beldam Painter (plates 18, 70, 3, 5), and these stand apart from the cylinders of standard shape, and are more important for technique and iconography than for the perpetuation of the black-figure technique (see pp. 83 f.).

## 2 TYPE BL

In the workshop of the Athena Painter, a personal version of the Edinburgh cylinder developed which, though occasionally decorated in black-figure, is essentially a red-figure and white-ground shape.<sup>5</sup> Without the characteristic Bowdoin palmettes on the shoulder (see pp. 15f.) BLs are not easily distinguished from other *lekythoi* of standard shape (cf. PLATES 12, 13, 14, 15).<sup>6</sup> The neck is black. At the join of neck to shoulder there are enclosed bars,<sup>7</sup> not the more usual tongues of early red-figure *lekythoi* of standard shape.<sup>8</sup> The shoulder is reserved. Reserved shoulders are characteristic of secondary *lekythoi*, but also of two groups of standard *lekythoi*: (1) those by the Achilles Painter and his followers, with three elegant black palmettes (see pp. 43f., PLATE 34: 2, 3) and (2) those of the Klümann, Dessyri, and related painters, with five sub-Bowdoin black palmettes, inelegantly painted (see pp. 15f.). The foot is reserved and often flared.<sup>9</sup> This is a minority form, which occasionally occurs on *lekythoi* of standard type (cf. PLATE 12: 1).

The Bowdoin Painter is not the only Painter of BLs nor are all his *lekythoi* this shape; we have PLs,<sup>11</sup> CLs,<sup>12</sup> and ATLs<sup>13</sup> by him. Some of the painters decorating BLs stand close to the Bowdoin Painter,<sup>14</sup> whose workshop must have been large and influential. Black-bodied Bowdoin *lekythoi* (PLATE 67, 3) are described in Part Four.

<sup>3</sup> Boston, 22-23, *ARI* 15, no. 4; Syracuse, 24-26, *ARI* 15, no. 1.

<sup>1</sup> London, 1922-10-13; *ARI* 13: 101.

<sup>2</sup> *Acquiescence* is an *ARP* test no. 5.

A. Heston et al.

\* Ibid., 9.  
\* Ibid., 20.

\* Encl. 675  
\* CB 11. 198

<sup>24</sup> There is a considerable current theory debate of slope III, especially in the form of the foot G1. See *Studerhite N*, p. 25, nos. 21-4.

17. *Adapted from* *Journal of the American Medical Association*, 1997; 277: 2231-2236.

44. Held, 509, n. 14, 680, n. 11; 681, n. 14.

24. *Ibid.* 628, no. 24; 650, no. 24-5.

<sup>14</sup> That  $\beta_1 \neq 0$  and  $\beta_2 \neq 0$ .







## 5. TYPE ATL

ATL is a slender shape of the Aischines and Tymbos Painters (PLATE 21), and is related both to PL and to DL.<sup>1</sup> As the body of PL tapers less and as the mouth deepens, the shape becomes assimilated to the commoner type ATL.<sup>2</sup> The more cylindrical body, the deeper mouth, and the foot in two degrees<sup>3</sup> connect the shape with DL.<sup>4</sup> The cylinder tends to be slender, like the Demophos Painter's later shape, taken up by the Haimon Painter.<sup>5</sup> The small lady's-mouth *lekythos* described by Miss Haspels in connection with the Beldam and Haimon Painters<sup>6</sup> is one of the versions of shape ATL, as it is recognized in *ARI*.<sup>7</sup> Miss Haspels connected the Tymbos Group with the Beldam Workshop not only in shape, but also in decoration.<sup>8</sup> The predominance of funerary scenes on *lekythoi* of the Tymbos Group is perhaps also a result of Beldam affiliation (see p. 83 n. 4). Significant in this regard is the Tymbos Painter's resemblance to the Inscription Painter,<sup>9</sup> another painter of funerary scenes, related to the Beldam Painter and his workshop (see p. 39).

ATL is a red-figure and a white-ground shape. Among ATLs there is considerable variety in shape and quality. Those which come closer to DL are finer, and not infrequently larger (PLATE 21, 2).<sup>10</sup> A small group of these, red-figure and white-ground, has been connected with the Flying-Angel Painter (see p. 34 n. 12).<sup>11</sup> The neck and shoulder are reserved, as on all ATLs, but the shoulder is decorated with palmettes instead of the more usual degenerate buds or rays. The five black palmettes, beneath unenclosed bars, are arranged in a system like the Bowdoin Painter's. Earlier ATLs are roughly contemporary with the Bowdoin Painter's period of greatest influence, and one of the white-ground ATLs connected with the Flying-Angel Painter was buried with a red-figure Bowdoin *lekythos* of type BL in a grave at Gela.<sup>12</sup>

A large, fine, white-ground ATL, recently on the Bode Market, has been attributed to the Aischines Painter (PLATE 21, 2).<sup>13</sup> Although the Aischines and Tymbos Painters are members of the same workshop,<sup>14</sup> they have markedly different characters. The Aischines Painter's *lekythoi* are red-figure more often than white-ground and their iconography is not funerary.<sup>15</sup> In addition to *lekythoi* he painted vases of several different shapes, including cups.<sup>16</sup> His choice of shape and his iconography have more in common with the Carlsruhe Painter than the Tymbos Painter.

The Tymbos Group (PLATE 22, 23)<sup>17</sup> comprises a large number of small *lekythoi*,

<sup>1</sup> *ARI* 202, 203, 204 (1971), 205 ff. (1972), 206 ff. (1973), 207 ff. (1974), 208 ff. (1975), 209 ff. (1976), 210 ff. (1977), 211 ff. (1978), 212 ff. (1979), 213 ff. (1980), 214 ff. (1981), 215 ff. (1982), 216 ff. (1983), 217 ff. (1984), 218 ff. (1985), 219 ff. (1986), 220 ff. (1987), 221 ff. (1988), 222 ff. (1989), 223 ff. (1990), 224 ff. (1991), 225 ff. (1992), 226 ff. (1993), 227 ff. (1994), 228 ff. (1995), 229 ff. (1996), 230 ff. (1997), 231 ff. (1998), 232 ff. (1999), 233 ff. (2000), 234 ff. (2001), 235 ff. (2002), 236 ff. (2003), 237 ff. (2004), 238 ff. (2005), 239 ff. (2006), 240 ff. (2007), 241 ff. (2008), 242 ff. (2009), 243 ff. (2010), 244 ff. (2011), 245 ff. (2012), 246 ff. (2013), 247 ff. (2014), 248 ff. (2015), 249 ff. (2016), 250 ff. (2017), 251 ff. (2018), 252 ff. (2019), 253 ff. (2020), 254 ff. (2021), 255 ff. (2022), 256 ff. (2023), 257 ff. (2024), 258 ff. (2025), 259 ff. (2026), 260 ff. (2027), 261 ff. (2028), 262 ff. (2029), 263 ff. (2030), 264 ff. 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(2527), 761 ff. (2528), 762 ff. (2529), 763 ff. (2530), 764 ff. (2531), 765 ff. (2532), 766 ff. (2533), 767 ff. (2534), 768 ff. (2535), 769 ff. (2536), 770 ff. (2537), 771 ff. (2538), 772 ff. (2539), 773 ff. (2540), 774 ff. (2541), 775 ff. (2542), 776 ff. (2543), 777 ff. (2544), 778 ff. (2545), 779 ff. (2546), 780 ff. (2547), 781 ff. (2548), 782 ff. (2549), 783 ff. (2550), 784 ff. (2551), 785 ff. (2552), 786 ff. (2553), 787 ff. (2554), 788 ff. (2555), 789 ff. (2556), 790 ff. (2557), 791 ff. (2558), 792 ff. (2559), 793 ff. (2560), 794 ff. (2561), 795 ff. (2562), 796 ff. (2563), 797 ff. (2564), 798 ff. (2565), 799 ff. (2566), 800 ff. (2567), 801 ff. (2568), 802 ff. (2569), 803 ff. (2570), 804 ff. (2571), 805 ff. (2572), 806 ff. (2573), 807 ff. (2574), 808 ff. (2575), 809 ff. (2576), 810 ff. (2577), 811 ff. (2578), 812 ff. (2579), 813 ff. (2580), 814 ff. (2581), 815 ff. (2582), 816 ff. (2583), 817 ff. (2584), 818 ff. (2585), 819 ff. (2586), 820 ff. (2587), 821 ff. (2588), 822 ff. 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(2651), 885 ff. (2652), 886 ff. (2653), 887 ff. (2654), 888 ff. (2655), 889 ff. (2656), 890 ff. (2657), 891 ff. (2658), 892 ff. (2659), 893 ff. (2660), 894 ff. (2661), 895 ff. (2662), 896 ff. (2663), 897 ff. (2664), 898 ff. (2665), 899 ff. (2666), 900 ff. (2667), 901 ff. (2668), 902 ff. (2669), 903 ff. (2670), 904 ff. (2671), 905 ff. (2672), 906 ff. (2673), 907 ff. (2674), 908 ff. (2675), 909 ff. (2676), 910 ff. (2677), 911 ff. (2678), 912 ff. (2679), 913 ff. (2680), 914 ff. (2681), 915 ff. (2682), 916 ff. (2683), 917 ff. (2684), 918 ff. (2685), 919 ff. (2686), 920 ff. (2687), 921 ff. (2688), 922 ff. (2689), 923 ff. (2690), 924 ff. (2691), 925 ff. (2692), 926 ff. (2693), 927 ff. (2694), 928 ff. (2695), 929 ff. (2696), 930 ff. (2697), 931 ff. (2698), 932 ff. (2699), 933 ff. (2700), 934 ff. (2701), 935 ff. (2702), 936 ff. (2703), 937 ff. (2704), 938 ff. (2705), 939 ff. (2706), 940 ff. (2707), 941 ff. (2708), 942 ff. (2709), 943 ff. (2710), 944 ff. (2711), 945 ff. (2712), 946 ff. 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(2890), 1124 ff. (2891), 1125 ff. (2892), 1126 ff. (2893), 1127 ff. (2894), 1128 ff. (2895), 1129 ff. (2896), 1130 ff. (2897), 1131 ff. (2898), 1132 ff. (2899), 1133 ff. (2900), 1134 ff. (2901), 1135 ff. (2902), 1136 ff. (2903), 1137 ff. (2904), 1138



## 6. TYPE C1.

[illegible]

CL is a red-figure shape even more than white-ground<sup>1</sup> which is perhaps not surprising since the Carlsruhe Painter worked primarily in red-figure on a great variety of shapes, including a significant number of cups. Our earliest CL is red-figure,<sup>2</sup> a vase in a private collection,<sup>3</sup> whose style of figure-drawing is in the manner of Douris, especially of the Carulling Painter, whose red-figure BLa bear the inscription *Douris* (see p. 25).<sup>4</sup> The Carlsruhe Painter decorates some BLs<sup>5</sup> and the Bowdoin Painter some CLs.<sup>6</sup> The Herculaneum Painter's CLs are red-figure, the Carlsruhe Painter's BLs are white-ground, and Bowdoin palmettes. Bowdoin palmettes also appear on the shoulder of one of his white-figured standard shapes.<sup>7</sup>

The iconography of the type CL lekythos is not unitary. A single figure, usually female, is most common.<sup>10</sup> A group of unattributed red-figure CLs<sup>11</sup> is decorated with an owl, sometimes with olive sprigs.<sup>12</sup> Similar owl lekythoi of other secondary shapes have been attributed to the London Painter<sup>13</sup> and to the Icarus Painter.<sup>14</sup> Both painted CLs<sup>15</sup> and head-lekythoi (see pp. 106, f.). The Icarus Painter,<sup>16</sup> like the Carlsruhe Painter, was once associated with the Ecdolan Workshop.<sup>17</sup>

## 7. TYPE BEL

BEI.<sup>2</sup> is the most usual overground secondary stage (PLATE 18). The number of examples is small, and all of these are decorated by the Beldam Painter or by artists closely associated with him, within a short period of time. Miss Haspels dated the earliest BEI. (the Beldam

[illegible]

also on a mid-depth beltline of slope CL in Cape Town (16 APR 67, loc. 14), a river plume with a jetline on a steep slope beltline of slope CL in Capetown (16 APR 67, loc. 14).

U. *Antenn. Modest.* *ARR* 734, 66-83 (each 16  
rings on the right a space of about 1).

<sup>10</sup> ART 675, sec. 14, 1989, *P.S.* 603.

[illegible]<sup>22</sup> Ibid. 692, note 318-64.

<sup>22</sup> That day.

\* ABE 400

— *Ann.* 673 1102

Painter's name (also in Athens) around 470 B.C.: BEL is a white-ground shape,<sup>1</sup> initially decorated in black-figure, later in red-figure. Despite the small number of examples, BELs are important to our study because of their rectilinear, isogeometric, and isobasic interiors. The shape looks as if it came from a common

The shape looks as if it were one potter's personal version of the standard cylinder.<sup>1</sup> BELs are large and well made, with a generous amount of white slip, not only for the body but also for the neck and shoulder. The neck is decorated<sup>2</sup> with an ivy-leafy tendril,<sup>3</sup> the shoulder with palmettes,<sup>4</sup> whose arrangement varies according to the technique of the vase (see below). At the join of neck to shoulder there are bars, enclosed on the top only.<sup>5</sup> The mouth is deep and rounded, the neck is long and the shoulder rises sharply. But the most notable feature is the angle formed by the join of shoulder to body: instead of swelling out at this point, the body curves in.<sup>6</sup> The walls of the vase are nearly straight, apart from this angle, and meet the foot in a full round curve, as in *lekythoi* of standard shape. Characteristic too is the series of wet incised lines on the lower body.<sup>7</sup> The form of the foot varies: some are simple reserved discs,<sup>8</sup> others are flared and pointed in imitation two devices.<sup>9</sup>

The earliest HLI's are fully black-figure and their shoulders bear fine palmettes in the Athena Painter's favourite scheme (FIGURE 10a). Later HLI's are semi-sartialite or outline and the shoulder palmettes are modified (FIGURE 10b, c): the number of petals is decreased and the space between them is increased. This system admits red for the alternate petals (now faded). The characteristic feature of HLI shoulders, regardless of the disposition of the palmettes, is the tiny arc tendrils which sprout from the larger tendrils linking palmettes. The Beldam palmettes and tiny arc tendrils are found in the latest work of the Theseus Painter,<sup>12</sup> and some of his vases come closer to the Beldam model than to any of those of his colleague, the Athena Painter.<sup>13</sup> It is possible that the Theseus Painter's tradition of funerary iconography within the Theseus-Athena Workshop also influenced the Beldam Painter.

The iconography of the black-figure BELs is not literary.<sup>1</sup> Two never-ending BELs feature tomb scenes (PLATE 18, 1)<sup>2</sup>—and one of the mildest BELs (PLATE 18,

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<sup>1</sup> There is one test-tube reaction to the sodium fluoride (Capefium), 1947, *AM* 191, no. 3 which at least in part of shape looks like an unusual response (*AM* 174).

— *ARL*, 170 ff. More Haegele also drew attention to the distinctive style of the Dallas Painter's collection, most of them of known provenance: four from Toledo, to Emilio Gili, 178 ff.; see pp. 130 f.

\* The following lists the most common, as well as others, the following numbers are worth noting: Black Square Athens, 12246; *ABL*, vol. 1 and pl. 19; 2 (Cherson Ptolemy); Palermo, 926; *ABL*, 18 and pl. 16; 3 (Sparta Ptolemy); Athens, 12274; *ABL*, vol. 10, no. 14, and pl. 10; 4; and Athens, 574; *ABL*, vol. 10, no. 23, and pl. 19; 5 (Phocaea Ptolemy); Boston, 9129; *ABL*, vol. 7, and pl. 23; 4; and Athens, 110; *ABL*, vol. 10, no. 28, and pl. 21; 4 (Ionia Ptolemy). With the exception of the peak of Athens, 100, comprising the summer's collected illustrated in

TABLE 17. 1. *Prothiphetus* *harachi* Dea. 17th inst. on  
11. *Chrysomelids* (Cassidini). PLANT: 10. 5. *Asplenium* (sub. *MR*)  
10th L. (2000).

[Phyllis K. Fowler], my (then) sister, Treasurer of  
London: 12 pp., no. p. 10 p. 13.

<sup>1</sup> *Elasmobranchs* include all bony and cartilaginous fish as well as the chelonians (turtles, tortoises, and sea turtles) and the crocodilians (crocodiles and alligators).

The data are not normally distributed on both scales (cf. Table 1995).

Find  $\frac{dy}{dx}$  if  $y = \sin^{-1} x$

<sup>10</sup> Ibid. 181.

20. Adams, 1999. *DBL* and *on* in Adams (1999).  
*DBL* also has a *On* both languages the *on* and *DBL*.

black ink on the top is considered as evidence. Partial fingerprint (left thumb) is used for same details (red ink on the top).

(d) (i) The word in Address 24E is the that in 17E.



11) These *lekythoi* have all the essential elements of the tomb scene as it appears on  
tomb where *lekythoi*, including fillets, wreaths, and *lekythoi*—one broken at the grave.  
In addition to figure scenes, two of the white-ground BELs are decorated exclusively  
with geometric (plate no. 1) (see pp. 133 ff.).<sup>2</sup>

Most of the EEIs decorated by other painters also have tomb scenes. A group of three by the Carlsruhe Painter,<sup>1</sup> has tombs rendered in second white (one with a mock inscription) like the tombs of the Inscription Painter, who decorated at least one Elysiu of EEI shape (PLATE 27, 11), as do two by the Utrecht Painter,<sup>2</sup> whose style of drawing also near the Carlsruhe Painter. Second white is used for the tomb on the two EEIs by the Painter of London D 65 (PLATE 28, 3).<sup>3</sup> The use of second white for tombs on these Elysiu, but not for female flesh, is surely meaningful; the white probably signifies that the monument is not of wood but of marble, as were the finest of the contemporary gravestones. One of the unattributed EEIs with a tomb scene<sup>4</sup> deserves special mention, for three tombs are represented sharing a common base<sup>5</sup> (as do the monuments — the Anonymous Elysiu by the Painter of Munich 2335 and the New York Elysiu by the Venus Painter (PLATE 26, 2)), and in the space between them are inscribed

False interiors are first known from Belem, *ibid.*<sup>11</sup> BELs are large and expensive vessels. The addition of a small interior chamber (cf. PLATE 35, 4) enabled the living to accompany in an extravagant display of pity towards the dead. If later, very large, white bellies do not have false interiors, it is probably because the vase is no longer designed principally as a urn for oil. Fashioning a vase with an interior compartment is difficult but the idea caught on, and soon other potters began to make them. The shape of the interior (which can be determined by X-ray photography) and the

TYPE BCL

portion of the all-important vent hole (which permitted the vase to be fired without breaking) vary according to different potters. A study of false interiors would take us a step forward in our knowledge of potter and painter relationships.

## 8. CHIMNEYS

The last secondary shape which we shall consider is one of the two types of smaller *lekythos* produced by the Beldam Workshop. Both are named after the shape of the mouth; the calyx or cup-mouth *lekythos* have been mentioned in connection with shape AII. The chimney *lekythos* (PLATE 54, 2, 70, 4, 8), like the large BII, is a curious shape with limited popularity. Apart from the Beldam Painter himself, the Empoion and Haimon Painters are the only artists who specialized in them. The Empoion Painter's chimneys are like the Beldam Painter's: the shoulder is steep, the body is sharply tapered, and the concave foot is painted in rotation two degrees. Haimonian chimneys, on the other hand, are nearly cylindrical, and the shoulders are quite flat.<sup>1</sup> The chimney is not a red-figure shape, nor is it popular in white-ground. It is included here because of the small number of white-ground examples decorated with side-palmettes (PLATE 54, 2, see pp. 211 f.) or exclusively with patterns (PLATE 70, 8, see pp. 157 f.).

 $\Delta \text{LDF}_{\text{max}} = 0.01$ 

Paul, et al.

1200

[illegible]<sup>1</sup> 2004, 2005, 2006, 97-102.

Push Stacker, 175' 735 cu. yds.

March 1997 1/35 + 48 no.

<sup>1</sup> LNC 793

<sup>7</sup> Ibid. 73. Cf. also Athens Market, *AKF* 73.1.<sup>1</sup> Chicago University, USA.

\* Compare the World's Fair's Adoption in New York (1913). ERS 744, pp. 1, 10-11, 13 and the Fairer of March 1913. Adoption from American (1913). ERS 744, pp. 1, 10-11, 13 and 14.

JIT 175: J14.26 (166), 428. Compare the  
remnant of a large amphora or *kyathophoros* in the  
British Museum (J14.26) (167), 314,  
which appears to be a winged vessel (cf. *kyathos* and  
*kyathos* (167), 46). L. C. Kallikatis work on these  
vessels. The inscription appears to show a  
vessel, and in the inscription 'in Pithagoras'  
in *kyathos* can be derived—Sarcophagi possibly  
found at the Cemetery of the *kyathos* which the *kyathos*  
is carried for these was found (J14.26, 314).  
C. Kallikatis.

A review study of false impressions. *Adv. exp. psych.* 1976, 14, 1-40. W. S. Wines. While lateral eye movements are mentioned in 10 papers, most is in 1, 4, 5, 7.

[illegible]

Monomers were purified by standard techniques. Solvents were purified by standard techniques. All reactions were carried out under nitrogen atmosphere. The following are the procedures for the synthesis of the polymers.



PART THREE

SIDE-PALMETTE *LEKYTHOI*



## INTRODUCTION

SIDE-PALMETTE *lekythoi* (cf. PLATES 58, 59)—the name is Beazley's<sup>1</sup>—like many of the vases chosen for study in the monograph, are relatively unknown, and, in a survey of Greek painting unimportant. For our purposes their importance is considerable: not only are virtually all side-palmette *lekythoi* white-ground, but the florals and figures on the body are often combined in such a way that the work of one hand, not two, seems assured. Side-palmette *lekythoi* are, therefore, one of the groups of *lekythoi* on which figures and patterns can be shown to be closely related, if not actually painted by one man. Another group consists of black-bodied *lekythoi* with figures and florals on the shoulder, described on pages 122 ff.

Side-palmette *lekythoi* are not numerous. Miss Haspels drew attention to *lekythoi* decorated in this way, especially to side-palmette *lekythoi* of the Diosphos Workshop,<sup>2</sup> and Beazley included them in *ARV*.<sup>3</sup> In this section side-palmette *lekythoi* are taken by shape, and reference should be made to the preceding pages in which the shapes of shoulder-type *lekythoi* are described.

With very few exceptions,<sup>4</sup> side-palmette *lekythoi* are white-ground. The palmettes are black, and black is sometimes retained for detail, but outline is more common for the figurework than black-figure<sup>5</sup> or silhouette. Added colour is restricted to touches of red or purple. These vases were first produced around 500 B.C., and most date to the first or early second quarter of the fifth century. Side palmettes are found on *lekythoi* of most secondary shapes, including the near-standard BL.

### 1. THE PRINCIPLE OF DECORATION

The principle of decoration—florals framing a central figure composition—is borrowed from contemporary vases of other shapes, whose handle florals are sometimes elaborate compositions extending towards the front or back of the vase, framing its figure scene (cf. PLATE 55). The florals painted beneath the handles on clay vases often look as if they were derived from metal vases, whose intricately worked handle attachments decoratively conceal the rivet holes joining handle to body.<sup>6</sup> Handle florals were painted on clay vases in the East before they became popular in Attica.<sup>7</sup> Fikellura amphorae are perhaps the best example; some of these made much of handle florals, which occasionally frame

<sup>1</sup> *ARV* 300 ff.

<sup>2</sup> *ABL* 110 ff.; cf. Fairbanks's 'scrolls and palmettes' (i. 27 ff., A: I) and 'vases with scrolls and large palmettes on each side of the main scene' (i. 59 ff., A: II(a)).

<sup>3</sup> *ARV* 300 ff., 1643 f.; *Purp* 356 f.

<sup>4</sup> Berlin, 3261, *ABL* 198, no. 2, and Boston, 93.102, *ABL* 198, no. 3 (Cactus Painter).

<sup>5</sup> 'Semi-outline' is not as characteristic of side-palmette *lekythoi* as the classification in *ARV* (300 f.) suggests.

<sup>6</sup> Cf. Jacobsthal, 39, 144 and pl. 21 a-c. Metal vases with elaborate handle attachments are described by Jacobsthal (*Prinzipien der Metallarbeiten* (1929)) and Miss Lamb (*Ancient Greek and Roman Bronzes* (1929); cf. white-ground *amphorae*, *Sonderabte G.* no. 76).

<sup>7</sup> Jacobsthal, 23-45 ('Chalcidian' and Fikellura).



a central figure composition.<sup>1</sup> Jacobsthal studied the handle florals and distinguished two types: one with round florals attached to the handle and florals floating freely beneath it.<sup>2</sup> The first is chronologically the earlier of the two, and in principle of decoration closer to the metal prototype.

Handle florals are found on a small number of *lekythoi*, black- and red-figure, but this type of ornament has been more common on *lekythoi* than present evidence suggests. Some black-figure examples have been cited by Miss Haspels;<sup>3</sup> a few more are added here. Two black-figure shoulder *lekythoi* of special type in New York,<sup>4</sup> which are added here, have palmettes, base to base, beneath the handles though recalled the Wraith Painter,<sup>5</sup> have palmettes, base to base, beneath the handles. On one of the *lekythoi* the tendrils of the central palmette terminate in four lateral palmettes (FIGURE 25b); on the other<sup>6</sup> the tendrils of the central palmette terminate in spirals, with a partial palmette in the spandrel on either side of the central palmettes (FIGURE 25c). On neither vase are the central palmettes attached to the handles; they are similar as they are on a black-figure *lekythos* by the Gela Painter in Boston (FIGURE 25c).<sup>7</sup> The Gela Painter's florals are arranged like those on the first New York *lekythos*, but the central palmettes are open to open, not base to base.<sup>8</sup> The Boston vase has a scene from an old story (PLATE 17, 2), to which small florals have been decoratively added. On either side of the painter florals are held by Eroses (PLATE 16, 4)<sup>9</sup> and seated figures, deities,<sup>10</sup> or mortals,<sup>11</sup> palmettes may spring up from the ground line behind a fawn<sup>12</sup> or between large heads (PLATE 17, 3).<sup>13</sup>

The handle palmettes on a Leugros *lekythos* of compromise shape in the Funcke Collection (PLATE 3, 2)<sup>14</sup> are arranged differently; the composition is not static, and pairs of linked palmettes float freely beneath the handle. The arrangement of the palmettes, the treatment of their leaves, and the thin spandrel buds are not unlike those on an unadorned white-ground *amphora* in Dresden<sup>15</sup> and the white-ground column-crater in Karlsruhe (PLATE 55, 1)<sup>16</sup> by the Sappho Painter. The palmettes on the shoulder are the Leugros seven, linked in groups of two, three, and two. The Sappho Painter and his partner the Diophanes Painter are contemporary with the Leugros Group and not without some relation to it.<sup>17</sup>

The last examples of handle florals on black-figure *lekythoi* which I describe are by an artist closely related to the Sappho Painter, the Kephisophon Painter.<sup>18</sup> A small number

of white *lekythoi* have been attributed to him, all Little Lyons—the Sappho Painter's special shape (see p. 81). At least two of them have handle florals. On a Little Lyons in New York<sup>19</sup> linked circumscribed palmettes, neatly drawn, float in a free composition beneath the handle. The second Little Lyons, now lost (PLATE 56, 2),<sup>20</sup> had exceptionally interesting handle florals (FIGURE 26a): four circumscribed palmettes, neatly drawn, bases directed towards a centre point on the handle axis. The two horizontally oriented palmettes are linked; the vertically oriented are not; in the spandrels formed by the four palmettes are four small black birds. Both *lekythoi* bear a *kalos* inscription in praise of Kephisophon.<sup>21</sup> Kephisophon is praised on another Attic vase—a red-figure Proan-Panaitian cup in the Cabinet des Médailles,<sup>22</sup> along with Dorotheos and Olympiodoros. Dorotheos and Olympiodoros are praised on other red-figure vases<sup>23</sup> and on other black-figure vases.<sup>24</sup> Among the latter is a *hydria* in the Vatican in which Olympiodoros is praised with Leugros,<sup>25</sup> and a black-bodied *amphora* in Munich (PLATE 57, 1)<sup>26</sup> whose shoulder bears palmettes with black birds, on which Dorotheos is praised with Memnon. Lastly, a white-ground Little Lyons recently acquired by the Royal Ontario Museum, Toronto, and attributed by Beasley to the Kephisophon Painter (PLATE 56, 1),<sup>27</sup> bears five athletes and five names: Olympiodoros, Megakles, Spithaios, Dion, and Plythios. The composition recalls the reliefs on three statue bases, two recovered from the Themistoklean Wall in Athens in 1921,<sup>28</sup> and a third from the Dipylon Gate in 1962.<sup>29</sup> In publishing the Dipylon base, which probably supported a *houros*, Willemien compared a group of white-ground *amphorai*<sup>30</sup> by the Painter of London B 420 (PLATE 57, 2),<sup>31</sup> and these *amphorai* were compared by Beasley<sup>32</sup> with the black-bodied *amphora* in Munich whose shoulder bears palmettes and black birds and the *kalos* inscription Dorotheos and Memnon.

Before turning to the handle ornament of red-figure *lekythoi* I should like to draw attention to other 'black-bird' vases.<sup>33</sup> Beasley dated the Munich *amphora* 'about 520 or not much later'.<sup>34</sup> The three statue bases have been dated around 510<sup>35</sup> and the lower date accords better with the ceramic evidence—a group of vases of different shapes with black palmettes and black birds on white ground, either beneath the handle or disposed on either side of the figure decoration. A white-ground amphora of Niko-thean shape in Vienna (PLATE 55, 2; FIGURE 26b)<sup>36</sup> and a white-ground *amphora* in Dresden<sup>37</sup> have palmettes and birds beneath the handle. Miss Haspels compared the style and decoration of the

<sup>1</sup> BSA 1922 (1923) 29 ff. (B. Cohen).

<sup>2</sup> Jacobsthal 1933, 46 ff.

<sup>3</sup> AJP 410, Painter of Paris 1, 12-13.

<sup>4</sup> 1-2.

<sup>5</sup> New York 1934, 241; AJP 434, no. 1.

<sup>6</sup> New York 1934, 241; AJP 434, no. 1. Cf. Haspels 1939, 116, 117, 118, 119.

<sup>7</sup> Boston 1934, 241; AJP 434, no. 1.

<sup>8</sup> The 1934 edition of the vase was completed after the publication of the vase in the *Journal of the American Museum of Natural History*, 1934, 116, 117, 118, 119.

<sup>9</sup> The vase is now in the collection of the American Museum of Natural History, New York.

<sup>10</sup> The vase is now in the collection of the American Museum of Natural History, New York.

<sup>11</sup> The vase is now in the collection of the American Museum of Natural History, New York.

<sup>12</sup> 1936, AJP 430, no. 35; cf. Beasley Private AJP 269, no. 35, 40, and Paris 1939.

<sup>13</sup> Beasley, 1934, AJP 434, no. 35.

<sup>14</sup> Vienna 84, AJP 432, no. 158.

<sup>15</sup> Copenhagen, 1932, AJP 430, no. 90 (H. Jacobsthal).

<sup>16</sup> London Market, AJP 435, no. 155; Smallegange 1934, 24.

<sup>17</sup> Vienna 84.

<sup>18</sup> Wappertal, *Corinthia*, 1935, 15, 496; *Sammlung Funcke*, 84 f., no. 50.

<sup>19</sup> Dresden, ZV 1858, Jacobsthal, 1934, 406.

<sup>20</sup> Karlsruhe, 187, AJP 438, no. 57.

<sup>21</sup> See p. 91, 11.

<sup>22</sup> AJP 314, 169, Paris 1939.

<sup>23</sup> AJP 432 f., 239 f. (B. Cohen).

<sup>24</sup> New York 1934, 241; AJP 430, no. 1.

<sup>25</sup> Once New York, Collection, Paris 1939, AJP 430, no. 3, and AJP 314, 169.

<sup>26</sup> AJP 430.

<sup>27</sup> Cat. Mdl., 123, AJP 315, no. 4, and p. 159.

<sup>28</sup> AJP 157 f., 160.

<sup>29</sup> AJP 440, 172.

<sup>30</sup> Vienna 416, AJP 434, no. 15.

<sup>31</sup> Munich 2442, AJP 431.

<sup>32</sup> *Thesaurus*, 1935, 39, AJP 430, no. 25.

<sup>33</sup> Athens, National Museum, nos. 1475 and 1477.

<sup>34</sup> BSA 1934, 122 f. (B. Cohen); AJP 430, 169.

<sup>35</sup> B. Cohen.

<sup>36</sup> Athens, National Museum, P. 1935, AJP 430, 169.

<sup>37</sup> AJP 430, 169.

<sup>38</sup> AJP 434.

<sup>39</sup> AJP 435, no. 41; Jacobsthal, 1933, 46 f. (B. Cohen).

<sup>40</sup> Munich and Karlsruhe, 1934, p. 116 (B. Cohen).

<sup>41</sup> The vase is now in the collection of the American Museum of Natural History, New York.

<sup>42</sup> Athens, National Museum, nos. 1475 and 1477.

<sup>43</sup> Vienna 416, AJP 434, no. 15.

<sup>44</sup> Dresden, ZV 1858.



[illegible]

Palmettes are disposed in a variety of ways on the other black-bird vases—*sinochous* (PLATE 32, 1), *Amphip* (PLATE 37, 3), *Amphip* (PLATE 36, 3), *pyxis*, *kylix*, and *abaktron* (PLATE 32, 1). *Amphip* (PLATE 37, 3) has a *kylix*, *kylix*, and *abaktron*. The *abaktron* is decorated in outline instead of black-figure and has a red-figure palmette vase. Vertical bands of palmettes (with reserved hearts and thin closed buds) divide the ground panel. Above the figures is a horizontal band of smaller palmettes, except at the right, with black buds facing right to left in the spandrels. Miss Hasepe copied the palmettes and buds with those on the last *kylix* by the Kephissophon Painter (PLATE 36, PLATE 32, 2). The *abaktron* belongs to the Paidikos Group and has black palmettes of the same shape bear a *kylix* inscription in praise of Demeter. The black-bird *kylix*, unlike those by the Kephissophon Painter, is decorated exclusively with palmettes—two rows of horizontal palmettes.

The vase (PLATE 35, 2) is related to the Colonna Group,<sup>2</sup> which resembles the Eidosmough Painter and includes vases by the Sappho and Demophos Painters. The modelled handle round the end of the neck is surrounded by circumscribed palmettes on whose central black bands perch. On one other black-third vase the birds perch instead of fly (see a *kylix* normally assigned to the Lyttre (PLATE 36, 4, 57, 3)).<sup>3</sup>

in shape and mode of decoration the Louvre hydria is more Leagrian than Antimenean. The white bands and feet are Antimenean. Decorations of the neck is unusual,<sup>11</sup> but as is provided in some Leagria hydriae,<sup>12</sup> also see an exceptionally elaborate hydria in Minneapolis by the Antimenean Painter (PLATE 2, 1).<sup>13</sup> The Minneapolis vase has another unusual feature—palmettes on the reserved handles. On both the Louvre and Minneapolis hydria there are tongues at the join of neck to shoulder, vertical bands of red lines enclosing the papyrus bud, and rinceaux on the foot. Also comparable is Peires' black-figure hydria of Hieronid (PLATE 2, 2), mentioned earlier for its Antimenean/Leagrian influence (see p. 12).<sup>14</sup> Peires' hydria has red-figure palmettes on the vertical handle; flowers are painted on the handle, mouth, neck, and lower body (predella) of the Louvre

*hydria*, black body (same black-figure, but all-around) on the mouth and neck. The pedicels palmettes are not unusual and those on the mouth and neck are not without Leagren<sup>1</sup> and Antimachus<sup>2</sup> florals. A distinctive feature of the florals on the neck of the Louvre *hydria* is the linked pair of palmettes, one upright, the other pendent. The same 3-2 whose shoulder palmettes have long tendrils, like those on the Louvre *hydria*'s mouth (PLATE 36, 4). The Furtwängler *hydria* has been associated with the Acheloos Painter.<sup>3</sup> The shape of the Louvre *hydria* and its scheme of decoration, including the numerous florals,<sup>4</sup> the figure style, and the iconography,<sup>5</sup> are near the Acheloos Painter.

The black-bird *emphases* are either black-figure or black-budded. The black-figure vase is fragmentary,<sup>6</sup> and the palmettes are loosely painted; small birds fly between palmettes, above the figures, as on the Tübingen *ekphraux*. The black-budded *emphases*, on the other hand, are exceptionally fine, elaborately decorated, with modelled faïence attachments, possibly produced in the Sikothos Workshop.<sup>7</sup> Pairs of linked, addorsed palmettes, carefully painted, decorate the white-ground shoulder. The *amphora* in Munich (PLATE 37. 1),<sup>8</sup> on which Daedalus and Menelaos are proved, has been mentioned; another, in the British Museum (PLATE 37. 2), has the addorsed palmettes and black birds, but no inscription.<sup>9</sup> A third, fragmentary *emphases*, in the Villa Giulia,<sup>10</sup> is decorated in the same style but there are no birds on the shoulder.

On red-figure *lektyhai* handle vases are equally common.<sup>10</sup> The earliest are Gales' cylinders in Boston (PLATE 6, 1) and Syracuse.<sup>11</sup> Fancy palmette and lotus bud compositions float freely beneath the handle, foreshadowing the principle of composition to that of the red-figure *amphora* in St. Louis by the Terpsikles Painter (PLATE 55, 4), the style of the handle to those of the Douris (cf. PLATE 55, 3) and Exekias Painter.<sup>12</sup> Two red-figure *lektyhai* by the Brounion Painter have handle-figures of a very different type: a small palmette discreetly placed at the join of handle to body.<sup>13</sup> He may have painted *lektyhai* with larger, more complex handle-figures, but none has survived. An artist related to the Brounion Painter,<sup>14</sup> the Dresden Painter,<sup>15</sup> decorated the handle area of at least one of his red-figure *lektyhai* with palmettes in an elaborate composition which nearly covers the back of the vase (PLATE 27, 6).<sup>16</sup> This *lektyhai* is rich in floral decoration.

\* Cf. Gale, *Med. exp. Anthropol.*, no. 12 (From the same workshop as the Laurian helmet, but on a less masculine style), *Plaque*, II, 232 and *Figured*, *Nakle* III, p. 148, 5.

<sup>1</sup> Marzupoli, 81, 93; Villa Giulia, 1998. *ADP* 100, no. 33. Cf. *Plausi Ischia* in Berlin (1897), *plac.* 102, no. 81.

<sup>3</sup> *Samuelson & Swartz*, 1941.

\* Cf. Arnoux, in number 4187 p. 10. 11. There are several kinds of egg forming the pattern on the body, gutters, wings and on the head: a modified female head is surrounded by the pair of spines in mouth.

\* Compare *Documentary Collections in Tartan* (GDPF 134, no. 311 and New York GDPF 136, no. 23) and the *Index* in the *Hollandist Collection*, *Priny* (GDPF 136, no. 12, and *Prin* 136).

\* Polymer C (gel, 50%) is 95% 3 and 5% 2.

\* JNT 404

<sup>1</sup> Matsuda, 1947, *IBP*, 441 (Tributyltin chloride).  
London: B. 3.10.

† *Conservation*, 10: 654. (1991) 625. pp. 3.

\* Villa Grande (M. 125) by AHF 444, Inc. x

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<sup>4</sup> Hansen, *op. cit.*, 481 ff. pp. 501–11; *ibid.*, 489 ff. pp. 511–12.

2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025 2026 2027 2028 2029 2030 2031 2032 2033 2034 2035 2036 2037 2038 2039 2040 2041 2042 2043 2044 2045 2046 2047 2048 2049 2050 2051 2052 2053 2054 2055 2056 2057 2058 2059 2060 2061 2062 2063 2064 2065 2066 2067 2068 2069 2070 2071 2072 2073 2074 2075 2076 2077 2078 2079 2080 2081 2082 2083 2084 2085 2086 2087 2088 2089 2090 2091 2092 2093 2094 2095 2096 2097 2098 2099 2100 2101 2102 2103 2104 2105 2106 2107 2108 2109 2110 2111 2112 2113 2114 2115 2116 2117 2118 2119 2120 2121 2122 2123 2124 2125 2126 2127 2128 2129 2130 2131 2132 2133 2134 2135 2136 2137 2138 2139 2140 2141 2142 2143 2144 2145 2146 2147 2148 2149 2150 2151 2152 2153 2154 2155 2156 2157 2158 2159 2160 2161 2162 2163 2164 2165 2166 2167 2168 2169 2170 2171 2172 2173 2174 2175 2176 2177 2178 2179 2180 2181 2182 2183 2184 2185 2186 2187 2188 2189 2190 2191 2192 2193 2194 2195 2196 2197 2198 2199 2200 2201 2202 2203 2204 2205 2206 2207 2208 2209 2210 2211 2212 2213 2214 2215 2216 2217 2218 2219 2220 2221 2222 2223 2224 2225 2226 2227 2228 2229 2230 2231 2232 2233 2234 2235 2236 2237 2238 2239 2240 2241 2242 2243 2244 2245 2246 2247 2248 2249 2250 2251 2252 2253 2254 2255 2256 2257 2258 2259 2260 2261 2262 2263 2264 2265 2266 2267 2268 2269 2270 2271 2272 2273 2274 2275 2276 2277 2278 2279 2280 2281 2282 2283 2284 2285 2286 2287 2288 2289 2290 2291 2292 2293 2294 2295 2296 2297 2298 2299 2300 2301 2302 2303 2304 2305 2306 2307 2308 2309 2310 2311 2312 2313 2314 2315 2316 2317 2318 2319 2320 2321 2322 2323 2324 2325 2326 2327 2328 2329 2330 2331 2332 2333 2334 2335 2336 2337 2338 2339 2340 2341 2342 2343 2344 2345 2346 2347 2348 2349 2350 2351 2352 2353 2354 2355 2356 2357 2358 2359 2360 2361 2362 2363 2364 2365 2366 2367 2368 2369 2370 2371 2372 2373 2374 2375 2376 2377 2378 2379 2380 2381 2382 2383 2384 2385 2386 2387 2388 2389 2390 2391 2392 2393 2394 2395 2396 2397 2398 2399 2400 2401 2402 2403 2404 2405 2406 2407 2408 2409 2410 2411 2412 2413 2414 2415 2416 2417 2418 2419 2420 2421 2422 2423 2424 2425 2426 2427 2428 2429 2430 2431 2432 2433 2434 2435 2436 2437 2438 2439 2440 2441 2442 2443 2444 2445 2446 2447 2448 2449 2450 2451 2452 2453 2454 2455 2456 2457 2458 2459 2460 2461 2462 2463 2464 2465 2466 2467 2468 2469 2470 2471 2472 2473 2474 2475 2476 2477 2478 2479 2480 2481 2482 2483 2484 2485 2486 2487 2488 2489 2490 2491 2492 2493 2494 2495 2496 2497 2498 2499 2500 2501 2502 2503 2504 2505 2506 2507 2508 2509 2510 2511 2512 2513 2514 2515 2516 2517 2518 2519 2520 2521 2522 2523 2524 2525 2526 2527 2528 2529 2530 2531 2532 2533 2534 2535 2536 2537 2538 2539 2540 2541 2542 2543 2544 2545 2546 2547 2548 2549 2550 2551 2552 2553 2554 2555 2556 2557 2558 2559 2560 2561 2562 2563 2564 2565 2566 2567 2568 2569 2570 2571 2572 2573 2574 2575 2576 2577 2578 2579 2580 2581 2582 2583 2584 2585 2586 2587 2588 2589 2590 2591 2592 2593 2594 2595 2596 2597 2598 2599 2600 2601 2602 2603 2604 2605 2606 2607 2608 2609 2610 2611 2612 2613 2614 2615 2616 2617 2618 2619 2620 2621 2622 2623 2624 2625 2626 2627 2628 2629 2630 2631 2632 2633 2634 2635 2636 2637 2638 2639 2640 2641 2642 2643 2644 2645 2646 2647 2648 2649 2650 2651 2652 2653 2654 2655 2656 2657 2658 2659 2660 2661 2662 2663 2664 2665 2666 2667 2668 2669 2670 2671 2672 2673 2674 2675 2676 2677 2678 2679 2680 2681 2682 2683 2684 2685 2686 2687 2688 2689 2690 2691 2692 2693 2694 2695 2696 2697 2698 2699 2700 2701 2702 2703 2704 2705 2706 2707 2708 2709 2710 2711 2712 2713 2714 2715 2716 2717 2718 2719 2720 2721 2722 2723 2724 2725 2726 2727 2728 2729 2730 2731 2732 2733 2734 2735 2736 2737 2738 2739 2740 2741 2742 2743 2744 2745 2746 2747 2748 2749 2750 2751 2752 2753 2754 2755 2756 2757 2758 2759 2760 2761 2762 2763 2764 2765 2766 2767 2768 2769 2770 2771 2772 2773 2774 2775 2776 2777 2778 2779 2780 2781 2782 2783 2784 2785 2786 2787 2788 2789 2790 2791 2792 2793 2794 2795 2796 2797 2798 2799 2800 2801 2802 2803 2804 2805 2806 2807 2808 2809 2810 2811 2812 2813 2814 2815 2816 2817 2818 2819 2820

<sup>10</sup> New York, telephone: 415-555-1234. These numbers of 415-555 are very big.

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17. *Journal of the American Medical Association*, 273:1033-1034 (1995).

1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 26

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Further studies are required to determine the effect of the different types of stimuli on the response of the different types of neurons.

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<sup>1</sup> *Comput. Math. Appl.* 44, no. 23, 5655 to 5665 (2002).<sup>5</sup> *Actinopus* 4400; *ELB* 4500; *ELB* 4600.

1.  $\text{Ca}^{2+}$  2.  $\text{K}^{+}$  3.  $\text{Na}^{+}$  4.  $\text{Mg}^{2+}$  5.  $\text{H}^{+}$  6.  $\text{Cl}^{-}$  7.  $\text{SO}_4^{2-}$  8.  $\text{NO}_3^{-}$  9.  $\text{CO}_3^{2-}$  10.  $\text{HCO}_3^{-}$  11.  $\text{H}_2\text{PO}_4^{-}$  12.  $\text{HPO}_4^{2-}$  13.  $\text{PO}_4^{3-}$  14.  $\text{SiO}_4^{4-}$  15.  $\text{AlO}_4^{5-}$  16.  $\text{FeO}_4^{4-}$  17.  $\text{MnO}_4^{2-}$  18.  $\text{CrO}_4^{2-}$  19.  $\text{VO}_4^{3-}$  20.  $\text{MoO}_4^{2-}$  21.  $\text{WO}_4^{2-}$  22.  $\text{AsO}_4^{3-}$  23.  $\text{SbO}_4^{3-}$  24.  $\text{BiO}_4^{3-}$  25.  $\text{TeO}_4^{2-}$  26.  $\text{SeO}_4^{2-}$  27.  $\text{BrO}_4^{-}$  28.  $\text{IO}_4^{-}$  29.  $\text{IO}_3^{-}$  30.  $\text{IO}_2^{-}$  31.  $\text{IO}^{-}$  32.  $\text{I}^{-}$  33.  $\text{Br}^{-}$  34.  $\text{Cl}^{-}$  35.  $\text{F}^{-}$  36.  $\text{O}^{2-}$  37.  $\text{OH}^{-}$  38.  $\text{H}_2\text{O}$  39.  $\text{H}_2\text{O}_2$  40.  $\text{H}_2\text{O}_3$  41.  $\text{H}_2\text{O}_4$  42.  $\text{H}_2\text{O}_5$  43.  $\text{H}_2\text{O}_6$  44.  $\text{H}_2\text{O}_7$  45.  $\text{H}_2\text{O}_8$  46.  $\text{H}_2\text{O}_9$  47.  $\text{H}_2\text{O}_{10}$  48.  $\text{H}_2\text{O}_{11}$  49.  $\text{H}_2\text{O}_{12}$  50.  $\text{H}_2\text{O}_{13}$  51.  $\text{H}_2\text{O}_{14}$  52.  $\text{H}_2\text{O}_{15}$  53.  $\text{H}_2\text{O}_{16}$  54.  $\text{H}_2\text{O}_{17}$  55.  $\text{H}_2\text{O}_{18}$  56.  $\text{H}_2\text{O}_{19}$  57.  $\text{H}_2\text{O}_{20}$  58.  $\text{H}_2\text{O}_{21}$  59.  $\text{H}_2\text{O}_{22}$  60.  $\text{H}_2\text{O}_{23}$  61.  $\text{H}_2\text{O}_{24}$  62.  $\text{H}_2\text{O}_{25}$  63.  $\text{H}_2\text{O}_{26}$  64.  $\text{H}_2\text{O}_{27}$  65.  $\text{H}_2\text{O}_{28}$  66.  $\text{H}_2\text{O}_{29}$  67.  $\text{H}_2\text{O}_{30}$  68.  $\text{H}_2\text{O}_{31}$  69.  $\text{H}_2\text{O}_{32}$  70.  $\text{H}_2\text{O}_{33}$  71.  $\text{H}_2\text{O}_{34}$  72.  $\text{H}_2\text{O}_{35}$  73.  $\text{H}_2\text{O}_{36}$  74.  $\text{H}_2\text{O}_{37}$  75.  $\text{H}_2\text{O}_{38}$  76.  $\text{H}_2\text{O}_{39}$  77.  $\text{H}_2\text{O}_{40}$  78.  $\text{H}_2\text{O}_{41}$  79.  $\text{H}_2\text{O}_{42}$  80.  $\text{H}_2\text{O}_{43}$  81.  $\text{H}_2\text{O}_{44}$  82.  $\text{H}_2\text{O}_{45}$  83.  $\text{H}_2\text{O}_{46}$  84.  $\text{H}_2\text{O}_{47}$  85.  $\text{H}_2\text{O}_{48}$  86.  $\text{H}_2\text{O}_{49}$  87.  $\text{H}_2\text{O}_{50}$  88.  $\text{H}_2\text{O}_{51}$  89.  $\text{H}_2\text{O}_{52}$  90.  $\text{H}_2\text{O}_{53}$  91.  $\text{H}_2\text{O}_{54}$  92.  $\text{H}_2\text{O}_{55}$  93.  $\text{H}_2\text{O}_{56}$  94.  $\text{H}_2\text{O}_{57}$  95.  $\text{H}_2\text{O}_{58}$  96.  $\text{H}_2\text{O}_{59}$  97.  $\text{H}_2\text{O}_{60}$  98.  $\text{H}_2\text{O}_{61}$  99.  $\text{H}_2\text{O}_{62}$  100.  $\text{H}_2\text{O}_{63}$  101.  $\text{H}_2\text{O}_{64}$  102.  $\text{H}_2\text{O}_{65}$  103.  $\text{H}_2\text{O}_{66}$  104.  $\text{H}_2\text{O}_{67}$  105.  $\text{H}_2\text{O}_{68}$  106.  $\text{H}_2\text{O}_{69}$  107.  $\text{H}_2\text{O}_{70}$  108.  $\text{H}_2\text{O}_{71}$  109.  $\text{H}_2\text{O}_{72}$  110.  $\text{H}_2\text{O}_{73}$  111.  $\text{H}_2\text{O}_{74}$  112.  $\text{H}_2\text{O}_{75}$  113.  $\text{H}_2\text{O}_{76}$  114.  $\text{H}_2\text{O}_{77}$  115.  $\text{H}_2\text{O}_{78}$  116.  $\text{H}_2\text{O}_{79}$  117.  $\text{H}_2\text{O}_{80}$  118.  $\text{H}_2\text{O}_{81}$  119.  $\text{H}_2\text{O}_{82}$  120.  $\text{H}_2\text{O}_{83}$  121.  $\text{H}_2\text{O}_{84}$  122.  $\text{H}_2\text{O}_{85}$  123.  $\text{H}_2\text{O}_{86}$  124.  $\text{H}_2\text{O}_{87}$  125.  $\text{H}_2\text{O}_{88}$  126.  $\text{H}_2\text{O}_{89}$  127.  $\text{H}_2\text{O}_{90}$  128.  $\text{H}_2\text{O}_{91}$  129.  $\text{H}_2\text{O}_{92}$  130.  $\text{H}_2\text{O}_{93}$  131.  $\text{H}_2\text{O}_{94}$  132.  $\text{H}_2\text{O}_{95}$  133.  $\text{H}_2\text{O}_{96}$  134.  $\text{H}_2\text{O}_{97}$  135.  $\text{H}_2\text{O}_{98}$  136.  $\text{H}_2\text{O}_{99}$  137.  $\text{H}_2\text{O}_{100}$  138.  $\text{H}_2\text{O}_{101}$  139.  $\text{H}_2\text{O}_{102}$  140.  $\text{H}_2\text{O}_{103}$  141.  $\text{H}_2\text{O}_{104}$  142.  $\text{H}_2\text{O}_{105}$  143.  $\text{H}_2\text{O}_{106}$  144.  $\text{H}_2\text{O}_{107}$  145.  $\text{H}_2\text{O}_{108}$  146.  $\text{H}_2\text{O}_{109}$  147.  $\text{H}_2\text{O}_{110}$  148.  $\text{H}_2\text{O}_{111}$  149.  $\text{H}_2\text{O}_{112}$  150.  $\text{H}_2\text{O}_{113}$  151.  $\text{H}_2\text{O}_{114}$  152.  $\text{H}_2\text{O}_{115}$  153.  $\text{H}_2\text{O}_{116}$  154.  $\text{H}_2\text{O}_{117}$  155.  $\text{H}_2\text{O}_{118}$  156.  $\text{H}_2\text{O}_{119}$  157.  $\text{H}_2\text{O}_{120}$  158.  $\text{H}_2\text{O}_{121}$  159.  $\text{H}_2\text{O}_{122}$  160.  $\text{H}_2\text{O}_{123}$  161.  $\text{H}_2\text{O}_{124}$  162.  $\text{H}_2\text{O}_{125}$  163.  $\text{H}_2\text{O}_{126}$  164.  $\text{H}_2\text{O}_{127}$  165.  $\text{H}_2\text{O}_{128}$  166.  $\text{H}_2\text{O}_{129}$  167.  $\text{H}_2\text{O}_{130}$  168.  $\text{H}_2\text{O}_{131}$  169.  $\text{H}_2\text{O}_{132}$  170.  $\text{H}_2\text{O}_{133}$  171.  $\text{H}_2\text{O}_{134}$  172.  $\text{H}_2\text{O}_{135}$  173.  $\text{H}_2\text{O}_{136}$  174.  $\text{H}_2\text{O}_{137}$  175.  $\text{H}_2\text{O}_{138}$  176.  $\text{H}_2\text{O}_{139}$  177.  $\text{H}_2\text{O}_{140}$  178.  $\text{H}_2\text{O}_{141}$  179.  $\text{H}_2\text{O}_{142}$  180.  $\text{H}_2\text{O}_{143}$  181.  $\text{H}_2\text{O}_{144}$  182.  $\text{H}_2\text{O}_{145}$  183.  $\text{H}_2\text{O}_{146}$  184.  $\text{H}_2\text{O}_{147}$  185.  $\text{H}_2\text{O}_{148}$  186.  $\text{H}_2\text{O}_{149}$  187.  $\text{H}_2\text{O}_{150}$  188.  $\text{H}_2\text{O}_{151}$  189.

<sup>a</sup> 1997-1998, CA 2496, Rd 10070, 107 N.

<sup>10</sup> *Massachusetts Institute of Arts Bulletin* 3 (1954): 1.

11/11/11

<sup>10</sup> C. H. Mull. 187, 401' 94. 50. 471' 100. 67. 100.

<sup>10</sup>  $V_4 = 27$  (202) are irrelevant.

Albuquerque, N. M. 87131, on the road from

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Hart, R. A. *Walden*. Atlantic City, NJ: 297 pp.  
and illus. 1962.



the neck, shoulder, and body. The Salomon Painter's *lekhythos* in Honolulu (PLATE 27a and pp. 41-42) is probably more or less contemporary with the Dresden Painter's. The black on the back of the Honolulu *lekhythos* are oriented on the handle axis, but they flange on the back and do not extend in the handle itself. The closest parallel for it in the present time and do not extend in the handle itself. The closest parallel for it in the present time is a white *lekhythos* in a private collection in Greensboro, North Carolina, the only white *lekhythos* with a handle floral known to me (FIGURE 27a).

The Greensboro *lekhythos* is fragmentary but most of the floral composition has been preserved: two palmettes, sharing a common base, are enclosed by tendrils which open at the apex of the palmettes in a lyre formation. From the volutes of the lyre spring long trailing tendrils which terminate in small partly open buds. Alternate petals and parts of the buds are rendered in uniform instead of solid black. These areas were perhaps originally filled in with red paint. Lyre palmettes became popular on red-figure vases around the end of the second quarter of the fifth century. This is one of the few figured *lekhythoi* in which lyre palmettes appear, and the date is probably near 460 B.C. The Salomon Painter's *lekhythos* in Honolulu features lyre palmettes and the more usual disconnected palmettes. Note that the central petals of the Honolulu palmettes are smaller, as they are on the Greensboro *lekhythos*, and that the small, partly opened buds are peculiarly shaped. Deakler linked the palmettes of the Greensboro *lekhythos* to those on a group of *lekhythoi* close to the Two-row Painter in Copenhagen (PLATE 41, pp. 41-42). The Copenhagen vase is actually a side-palmette squat *lekhythos* (FIGURE 27b), but linked has palmettes long suspended on either side of the single figure, rendered in white. The petals of the palmettes are alternately black and matt red.<sup>1</sup> Miss Haugels connected the Two-row Painter with the Berlin Workshop,<sup>2</sup> and lyre palmettes may be found on white-ground pattern *lekhythoi* from that workshop (see pp. 153f.; and cf. PLATE 20, 1).

## 2. DIOPHOS WORKSHOP

White-ground side-palmette *lekhythoi* of the type made popular by the Diophos Painter, and figures partly or totally in outline, are our prime concern, but there are a few black-figure *lekhythoi* older earlier than the Diophos Painter's or outside his immediate circle, which make use of floral motifs in the picture panel. The Cactus Painter's<sup>3</sup> are perhaps the best. He likes vegetation, as his name implies, and he also likes snakes; *lekhythoi* without floral motifs have snakes or branches, of the usual black-figure type, filling the background.<sup>4</sup> One of the painter's best *lekhythoi*, in Berlin, featuring Herakles at the top of the Hesperides (PLATE 4, 1), combines palmettes, snakes, and trees.<sup>5</sup> On this

vase the tree and the snakes are iconographically significant, and that is one of the few side-palmette *lekhythoi* on which pattern and figure are integrated. It is also one of the few red-ground side-palmette *lekhythoi*. The palmettes are delicately drawn and easily distinguished from those of other painters by their narrow buds. Characteristic, too, are the other added small spirals and the pairs of hairs crowing the tendrils. On two Herakles and the Lion *lekhythoi* in Boston the tree is functional (it supports Herakles' quiver while he is engaged) but the palmettes are unrelated.<sup>6</sup> The Oxford *lekhythos* with Ajax lifting the body of Achilles (PLATE 4, 4) comes closest to the canon established for side-palmette *lekhythoi* by the Diophos Painter.<sup>7</sup> The palmettes are integrated into the figure composition graphically if not iconographically: they extend towards the front of the vase behind the figures.

The Gela Painter's use of florals has been mentioned earlier in connection with handle decoration. Unlike the Cactus Painter, who clearly considered his florals important, the Gela Painter treats them as little more than mere filling ornament (cf. PLATES 10, 4, 17, 3). The thin tendrils with tiny blossoms are insignificant, and irrelevant to the narrative or iconographic scheme of the vase. On some of his vases are the florals depicted as side-palmettes.

The Diophos Workshop<sup>8</sup> was the first to produce white-ground side-palmette *lekhythoi* in quantity. The leading artists of the workshop are the Sappho and Diophos Painters. They are closely related and often share shapes and patterns, but each has a distinct personality.<sup>9</sup> The Diophos Painter likes florals and outline technique,<sup>10</sup> which he combines in a highly successful way on side-palmette *lekhythoi*. The Sappho Painter was attracted by neither<sup>11</sup> and on side-palmette *lekhythoi* by the hand are known. The Diophos Painter specialized in *lekhythoi* and small neck amphorae.<sup>12</sup> The Sappho Painter decorated larger vases, as well as small,<sup>13</sup> among them the Aspis hydria in Louvre with the inscription from which the painter takes his name,<sup>14</sup> and the white-ground kalikrater in Karlsruhe with palmettes beneath the handle (PLATE 22, 1).<sup>15</sup> Another large vase, a black-figure amphora in Madrid,<sup>16</sup> is related to both the Sappho Painter<sup>17</sup> and the Laocoe Group. A distinctive feature of some of the Sappho Painter's larger vases is the literary iconography.<sup>18</sup>

## DIOPHOS PAINTER

The series of side-palmette *lekhythoi* he recognized by Miss Haugels in ABL and by Beazley in ARV begins with the Diophos Painter.<sup>19</sup> If he is not the first to frame figures

<sup>1</sup> ABL 42.

<sup>2</sup> Boston, 112.102. ABL 140, no. 2.

<sup>3</sup> Berlin 542. ABL 140, no. 4.

<sup>4</sup> ARV 303 E, ARV 300 B. Para 146, ABL 140 B.

<sup>5</sup> ABL 99, 118 E. + Berl. 100. Para 111 E.

<sup>6</sup> ARV 303 E, 300. ARV 294. Para 146 B, ABL 140 B.

<sup>7</sup> ABL 112. + Berl. 112 B. + Berl. 143 E.

<sup>8</sup> Wilton, 14. Copenhagen, 28. ABL 140, no. 36 and Para 146. Miss Haugels notes the significance of the animal vocabulary of the vase (ABL 140, no. 36).

<sup>9</sup> Karlsruhe, 107. ABL 140, no. 31. ARV 140. The

floral compositions on this vase are unusual in the work of the Sappho Painter as we know him. Nevertheless, may have been (other vases similarly decorated which have not survived. + Madrid, 107. ARV 140, no. 36).

<sup>10</sup> ABL 140. Miss Haugels noted a considerable likeness between this painter and the red-figure painter, Herakles (ABL 140 E).

<sup>11</sup> ABL 140 E and Para 146, Para 140. Dresden.

<sup>12</sup> ABL 140.

<sup>13</sup> ABL 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>12</sup> ABL 140.

<sup>13</sup> ABL 140.

<sup>14</sup> ABL 140.

<sup>15</sup> ABL 140.

<sup>16</sup> ABL 140.

<sup>17</sup> ABL 140.

<sup>18</sup> ABL 140.

<sup>19</sup> ABL 140.

<sup>1</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>2</sup> Copenhagen, 28. ABL 140, no. 36.

<sup>3</sup> Berlin 542.

<sup>4</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>5</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>6</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>7</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>8</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>9</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>10</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>11</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>12</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>13</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>14</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>15</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>16</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>17</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>18</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>19</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>20</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>21</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>22</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>23</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>24</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>25</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>26</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>27</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>28</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>29</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>30</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>31</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>32</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>33</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>34</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>35</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>36</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>37</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>38</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>39</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>40</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>41</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>42</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>43</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>44</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>45</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>46</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>47</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>48</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>49</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>50</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>51</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>52</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>53</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>54</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>55</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>56</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>57</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>58</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>59</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>60</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>61</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>62</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>63</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>64</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>65</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>66</sup> Haugels, *op. cit.* ABL 140, no. 31.

<sup>67</sup> Haugels, *op. cit.* ABL 140, no. 31.



with stencils on white backgrounds, he seems to have firmly established this type of decoration, and his favourite shape, DL, is the principal side-palmette shape. The Diosphos Painter was active in the years around 100 B.C., probably beginning his career with the later Leagros. He seems to have been connected with the Edinburgh Workshop in some way. It is one of the few black-figure artists to specialize in the Edinburgh Painter's vase. It is one of the few black-figure artists to specialize in the Edinburgh Painter's vase. It is one of the few black-figure artists to specialize in the Edinburgh Painter's vase. It is one of the few black-figure artists to specialize in the Edinburgh Painter's vase.

The *Diosphos Painter's* wide-palmette *lekythoi* are shape DL.<sup>6</sup> Black palmettes, in shallow compositions, sometimes with lotus buds and touches of red for colour, frame figure decoration executed partly in black-figure and partly in outline (PLATES 58, 59).<sup>7</sup> A few of the *lekythoi* are decorated exclusively in black-figure<sup>8</sup> and the patternwork of stems and the others in semi-outline, i.e. the same as that of the finer black-figure *lekythoi* of the *Diosphos Workshop*.<sup>9</sup> Semi-outline is a transitional technique,<sup>10</sup> standing between pure black-figure on white-ground and outline. The *Diosphos Painter* is not the only artist who employs a semi-outline,<sup>11</sup> but he is one of the most successful. To him decorative effect is all important; there must be balance—between light and dark, between white-ground and black floral, between incised silhouette and outline, and between florals and figures. The florals are always black, the reserved hearts of the palmettes are red (FIGURE 22). In figurework black-figure and outline are used equally but unpredictably. On one *lekythos* (a warrior with a horse in Boston (PLATE 59, 1))<sup>12</sup> black-figure is used for the warrior (apart from his helmet, which is outlined) and outline for the horse (apart from his mane, which is black). On another (*Herakles and the Lion*, in the Louvre (PLATE 58, 2))<sup>13</sup> *Herakles* is outlined (apart from hair, club, and cloak) and the *Lion* is black-figure. On a third (*Perses and Medusa*, in New York (PLATE 59, 2))<sup>14</sup> *Medusa* is outlined (apart from her black-figure head, nearly sucked into *Hermes' kitharis*), *Perses* and

Van Haeck has pointed out the similarities between Sie's technique (see pp. 120 f.) and semi-outline, and that both techniques were favoured by the Dorothea Painter, not by his partner (p. 111). A distinctive feature of the Dorothea Painter's semi-outline is the distance between light and dark, outline and innered colours.

<sup>2</sup> The most important group of what *lektes* decorated to worn-outline outside the Daughters Workshop are the now-standard BLa of the Athens and London painters. See pp. 101 ff.

<sup>2</sup> *Daedalus*, pp. 526, 1181 (ol. no. 2) (= *AT*, 235 r).

<sup>10</sup> *Laurel*, *MINN* 992, *ABR* 301, no. 4 (= *ABL* 111, no. 70).

<sup>16</sup> New York, 69-1070; *ADR* 301, §§ 3-6; *ADR* 235, §§ 1-11.

Pegous are black-figure. On some there is added colour, red or purple, and on some a preliminary sketch.

In principle of decoration, though, not in technique, we may compare some of the painter's white *alabastro* on which zones of figures (black-figure) alternate with the zones of patterns (black with some red; see p. 149).<sup>2</sup> There are also white-ground *alabastro* decorated exclusively with palmettes,<sup>3</sup> (and some of the painter's white DLs were decorated in this way (PLATE 89, 1)) in the manner of Potades' *alabastro* (see p. 149 and PLATE 72, 2, 3).<sup>4</sup> A distinctive feature of two of the *alabastro* fashioned by Potades and decorated with figures in outline on white-ground is polychromy, achieved largely through washes of dilute glaze.<sup>5</sup> Such polychromy is not characteristic of white-palmette *alabastro* but is found on a few. One of shape DL, fashioned by the Diosphos Potter, in the Louvre, is Diosphos in detail (PLATE 58, 1);<sup>6</sup> another, in Leidenstad, is 'near the Sappho Painter'.

## DIOSPHERE POTTER

## DLs with long-hand shoulders

This brings us to side-palmette *lekythoi* fashioned by the Diosphos Painter but decorated by different hands.<sup>10</sup> Most of the artists are unknown but clearly related to the Sappho and Diosphos Painters. The patternwork on the whole is homogeneous and characteristically Diosphan; exceptional is a small group of DLa with black palmettes on the shoulder instead of the Diosphan lotus buds (see below). Figure style sometimes comes close to the Sappho and Diosphos Painters' but the principle of decoration is not the Diosphos Painter's. The florals are neither so elaborate nor so evenly balanced against the figures, and the figures tend to be rendered in outline more often than black figure. The work of two painters has been recognized among the DLa with lotus-bud shoulder—the Painter of Würzburg 517 and the Painter of Copenhagen 3836.

Most of the vases attributed to the Painter of Würzburg 517<sup>2</sup> are large, but 'he is not at home in large vases,' and his connexions are with the circle of the Diosphos and Sappho Painters'.<sup>30</sup> His *lekkythoi* are white, shape DL, with large buds on the shoulders, and palmettes on the body, framing a single figure in outline.<sup>31</sup> There are two palmettes on each side, circumscribed but not linked, the base of the superior palmette rests on the top of the inferior (fig. 1000, 29a). There are added spirals and carefully drawn, partly opened buds, with one exception, pendent.<sup>32</sup> The disposition of the palmettes and of the buds is different from the Diosphos Painter's; the closest parallel is an unattributed

<sup>1</sup> Collette, F. J. 48 (Lansing, MND 4000) 44 (New York 66 1070). Preliminary records: F. J. 43 (Lansing, MND 4000) 42 (New York 66 1070).

<sup>8</sup> *IRM*, 100, 187, 198, 194-95.

2. *Mod.* 200, 210, 220, 230, and 240 for

\* *ARF* 194 (the shapes of characters are identified so far as possible; those of *Parasider pascuola* derive from the *Ornithoptera* *Wiedemann*; *ARF* 194 d, *Part* 110 f).

<sup>1</sup> London, B. 200. ARF 98 no. 1. Adams, 1900. ARF 98 no. 1.

\* Linear;  $\text{MPC}^{\text{OLS}} = 0.50$ ;  $\text{R}^2 = 0.304$ ;  $\text{DUR} = 0.99$ 

<sup>1</sup> *Exemplary*, 184–190, 194, 195, 199.

1. JRI 2010 Ltd ME 2010 (1972) pl. 10, n. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 8

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<sup>12</sup> Treiber, H. 40-94 (unveröffentlicht).

1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 26

\*  $\Delta H_{\text{fus}}^{\circ}(\text{solid}) = 10.4 \text{ kJ mol}^{-1}$

<sup>1</sup> This is the composition of  $\text{C}_{10}\text{H}_{16}\text{N}_2\text{O}_4$  and  $\text{C}_{10}\text{H}_{16}\text{N}_2\text{O}_2$  and  $\text{C}_{10}\text{H}_{16}\text{N}_2\text{O}_4$  and  $\text{C}_{10}\text{H}_{16}\text{N}_2\text{O}_2$  which is a 1:1 ratio.

was the Director of the FBI, charged in his personal capacity with the responsibility of the FBI.

$$= 100 - 100 \times 0.9 = 10$$

Gray, D. Adams Martin. *ibid.* p. 20, 21.

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Albuquerque, New Mexico, was told by the FBI that the party in question was a "very small group of people who were interested in the study of the history of the city."

Describe underground water in which human life is critical to the future.

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land, beside the woman, but is inverted. The fourth DL, Thracian woman with the head of Ophiura, has an ornament, but the patternwork is similar.<sup>1</sup>

To this group of DLs with shoulder palmettes may be added a *lekythos* found not long ago in a grave at Corinth,<sup>2</sup> whose other decorations included four small *lekythoi*, two chambers ago in a grave at Corinth,<sup>3</sup> one pattern *lekythos* of black-glaze with figure decoration (seen by the Haimon Painter),<sup>4</sup> one pattern *lekythos* of red-figure type, one black-glazed *lekythos* from the Bellum Workshop,<sup>5</sup> one large red-figure *lekythos*, a tall vase of the Brygos Painter,<sup>6</sup> and a bronze strigil. The side-palmette *lekythos* has two hands painted black palmettes on the shoulder beneath an enclosed band. At the shoulder-body join there is a band of linked dots. Linked dots occur in this position on the DL with lotus-bud shoulder<sup>7</sup> which Beazley compared with the side-palmette *lekythos* by the Painter of Copenhagen 3830; also on the fragmentary side-palmette *lekythos* from Demos of uncertain shape<sup>8</sup> (nearer PL than DL), with rays on the shoulder. The palmettes of the Paestan *lekythos*, which frame a komast, are only faint.

# 1 PL

After DL shape PL is the most common for side-palmette *lekythoi*.<sup>9</sup> The two shapes are related (see p. 24) and, although DL is generally considered a precursor of PL, they must have been produced concurrently for a time and the choice of shape must have been largely a matter of personal preference. Painters who decorated PLs seem not to have decorated DLs, and vice versa. The Painter of the Yale *Lekythos* comes closest to being an exception,<sup>10</sup> and if more than one *lekythos* of secondary shape were attributed to the Demos Painter we might have expected it to be shape DL. His red-figure *lekythos* of shape PL at New York (woman at combing) has the lotus-bud shoulder characteristic of DL and of the Demophanes Workshop and numerous inscriptions painted in the field.<sup>11</sup> The woman holds a pomegranate flower which looks very much like some side-palmette buds. An almost identical pomegranate flower is held by an Eros on an unattributed PL in Leningrad which 'Recalls the Demos Painter'.<sup>12</sup> The shoulder of the Leningrad vase has the decoration most characteristic of *lekythoi* of shape PL: five palmettes in groups of one, three, and one, beneath an enclosed band. The scheme of decoration is essentially the same as that of the Harvard hunter *lekythos* of shape DL.<sup>13</sup> Palmettes on the shoulders of some DLs and knee buds on the shoulders of some PLs provide another link between the shapes.

<sup>1</sup> Black Vases (MML) ARV<sup>2</sup> nos. 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>2</sup> ARV<sup>2</sup> 392, no. 197, and p. 492.  
<sup>3</sup> Calymene, from Salamis. ARV<sup>2</sup> 392, no. 211.  
<sup>4</sup> New York 11.2.27. ARV<sup>2</sup> 392, no. 211.  
<sup>5</sup> Leningrad, from Olynth. ARV<sup>2</sup> 392, no. 211. The bowl may be compared with those by the Icarus Painter. See p. 103 and p. 141.  
<sup>6</sup> Bernard, 1921, 20, 55. ARV<sup>2</sup> 392, no. 211.

Most side-palmette *lekythoi* of shape PL are unattributed. Two in the Pera Palace—after which the shape is named—have been attributed to the Painter of Pera Palace 336, an artist 'Akin to the Sappho and Demophanes Painters';<sup>1</sup> and one has been attributed to the Vlasto Painter (PLATE 61, 1).<sup>2</sup> The side-palmette of the Pera Palace *lekythos* (terra-cotta) resembles those on DLs with palmette shoulders, two linked and enclosed by palmettes on each side, base to base, with added spiral tendrils. The central petal of each palmette extends outside the enclosing tendril, but the heart of the palmette is not reserved. The figure decoration is outline, black is restricted to the hair, beard, and boots of the komast on one of the *lekythoi*,<sup>3</sup> and the woman's hair on the other.<sup>4</sup>

The Vlasto Painter's *lekythos*, four red-figure and one white-ground, are shape PL. The white *lekythos* in Oxford (PLATE 61, 1) preserves florals distinctly on one side only: a pair of linked palmettes with added spirals. The central petal extends beyond enclosing tendrils, and there is a small partly opened pendent bud. Beazley compared another *lekythos* of shape PL once on the market (youth in black column) on which similar palmettes and pendent bud appear,<sup>5</sup> and also another market PL (woman in brown skin).<sup>6</sup>

The Icarus Painter<sup>7</sup> is an artist of similar character to the Vlasto Painter, to whom a large number of small vases, mostly *lekythoi*, has been attributed. In shape his *lekythoi* are near PL.<sup>8</sup> Although some is decorated with side palmettes, there are florals on several red-figure<sup>9</sup> and white *lekythoi*.<sup>10</sup> They are especially prominent on two white-ground vases of different shape—a white *chous* in Oxford (with a Nike flying with fillet in hand amidst black palmettes, PLATE 61, 3)<sup>11</sup> and a squat *lekythos* in Naples (with a female head framed by flowers).<sup>12</sup> The Icarus Painter liked head-*lekythoi* and he liked to frame heads with columns,<sup>13</sup> which in principle of decoration served much the same purpose as framing florals. The only large-scale work attributed to him is a red-figure leucostrophos with scenes of prothesis and valediction.<sup>14</sup> This is also his only attributed vase with funerary iconography. Miss Haspels connected the Icarus Painter with the Bellum Workshop on the basis of shape and pattern,<sup>15</sup> and I take the leucostrophos (which is unlikely to have been the painter's one picture of funerary practice) to reflect Bellum iconography. The Icarus Painter stands in the same relationship to the Bellum Workshop as the Carlsberg Painter<sup>16</sup> both were influenced by other workshops as well, notably that of the Demophanes Painter (see pp. 108 n. 8, 120); both have an important red-figure side, painting vases of different shapes; and both prefer a single figure on their *lekythoi*, especially man, woman, Eros, or Nike. The Icarus Painter decorated at least one *lekythos* of shape CL (red figure).<sup>17</sup>

<sup>1</sup> ARV<sup>2</sup> 392.  
<sup>2</sup> Oxford 1922, 28. ARV<sup>2</sup> 392, no. 211.  
<sup>3</sup> Pera Palace 336. ARV<sup>2</sup> 392, no. 211.  
<sup>4</sup> Pera Palace 336. ARV<sup>2</sup> 392, no. 211.  
<sup>5</sup> ARV<sup>2</sup> 392.  
<sup>6</sup> Market. ARV<sup>2</sup> 392, no. 211 and pp. 144, 145.  
<sup>7</sup> Market. ARV<sup>2</sup> 392, no. 211.  
<sup>8</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>9</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>10</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>11</sup> Oxford 1922, 28. ARV<sup>2</sup> 392, no. 211.  
<sup>12</sup> Naples, from Olynth. ARV<sup>2</sup> 392, no. 211.  
<sup>13</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>14</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>15</sup> Haspels, 1921, 20, 55. ARV<sup>2</sup> 392, no. 211.  
<sup>16</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>17</sup> ARV<sup>2</sup> 392, no. 211.

<sup>18</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>19</sup> Oxford 1922, 28. ARV<sup>2</sup> 392, no. 211.  
<sup>20</sup> Naples, from Olynth. ARV<sup>2</sup> 392, no. 211.  
<sup>21</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>22</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>23</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>24</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>25</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>26</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>27</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>28</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>29</sup> ARV<sup>2</sup> 392, no. 211.  
<sup>30</sup> ARV<sup>2</sup> 392, no. 211.



probably some, and the Karlsruhe Painter decorated some *lekythoi* of shape PL (red-figure and white-ground). There is also one side-palmette *lekythos* of shape UEL (PLATE 64. 1) attributed to the Karlsruhe Painter (see p. 86).

## k. BL

There are florals in the picture panel of some white *lekythoi* from the Bowdoin Workshop, but few are side-palmettes. Side-palmettes are also conspicuously absent from those decorated in semi-outline, but they are also conspicuously absent from those decorated in semi-outline. The technique characteristic of side-palmette *lekythoi* from the Diosphos Workshop is the technique of the vase, black-figure, semi-outline, and outline. Since these are *lekythoi* by both painters and since some look as if they could have been painted by either, we are once again faced with the problem of the two painters' identity (see pp. 16, 121 ff.).

## BLACK-FIGURE

A small number of *lekythoi* by the Athena Painter have florals on either side of the figure decoration which, with one exception (PLATE 60. 1),<sup>1</sup> is Athena—full figure (seated or standing) or bust (PLATE 62. 1). They are white-ground cylinders with the painter's two distinctive black palmettes on the shoulder. The florals framing Athena are side-palmettes in principle but their composition is unlike any we have described:<sup>2</sup> long, nearly straight tendrils, growing from the ground line, merging into small palmettes with added tendrils and thin closed buds. These side-palmettes look like trees, and the painter himself must have thought so, too, for he usually added small owls to the tendril branches.<sup>3</sup> Around the palmettes, whose hearts are sometimes coloured in purple or red, there are small black dots,<sup>4</sup> as there are on the shoulders of the painter's *lekythoi* and on the vase (PLATE 60. 1).

<sup>1</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>2</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>3</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>4</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>5</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>6</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>7</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>8</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>9</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>10</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>11</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>12</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>13</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>14</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>15</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>16</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>17</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>18</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>19</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>20</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>21</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>22</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>23</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>24</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>25</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>26</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>27</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>28</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>29</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>30</sup> *ABJ* 1911, no. 1, 77 (1911).  
<sup>31</sup> *ABJ* 1911, no. 1, 77 (1911).

Athena appears on many of the painter's vases—hence his name—either alone or accompanied, not infrequently in combat,<sup>1</sup> sometimes a small owl perches on his spear.<sup>2</sup> On *lekythoi* with side-palmettes Athena is once in Parnassian pose,<sup>3</sup> but more often she sits on a folding stool;<sup>4</sup> some of these vases were found on the Athenian Acropolis.<sup>5</sup> When Pausanias toured the Acropolis he saw a cult statue of the seated goddess by the sculptor Endoios,<sup>6</sup> and some scholars have thought the Athena Painter had such a statue in mind.<sup>7</sup> The source of the Athena Painter's inspiration is even more important for the *lekythoi* with palmette-trees framing a head or bust of the goddess. Two are firmly attributed to the Athena Painter,<sup>8</sup> and a third has been added as a 'late detadent piece, probably by the painter's own hand',<sup>9</sup> but it has black-figure trees instead of side-palmettes (PLATE 63. 1). This *lekythos* is so like the Bowdoin Painter's of the same subject (PLATE 63. 2-4)<sup>10</sup> that we might be tempted to attribute the vase to his hand, were it not executed in black-figure, a technique which the Bowdoin Painter is assumed—perhaps incorrectly—not to have used. A fuller description of the Athena head *lekythos* by both painters may be found at the end of this section (pp. 109 ff.), together with a discussion of some contemporary Athenian coins with which the *lekythoi* have been compared.

## SEMI-OUTLINE

Of all the vases attributed to the Athena and Bowdoin Painters the *lekythoi* in semi-outline are most easily attributed to either. Bowdoin semi-outline is more old-fashioned than the Diosphos Painter's; it is essentially black-figure.<sup>11</sup> The Diosphos Painter had rendered figures in outline or incised silhouette according to his fancy (cf. PLATES 58, 59); the painter of our *lekythoi* always renders figures in silhouette, sometimes barely incised.<sup>12</sup> Outline is secondary and is applied to accessory or minor details only. Since the decoration is predominantly black-figure, the Athena Painter is generally assumed to have executed it,<sup>13</sup> and parallels for some of the scenes may be found in his work.<sup>14</sup> But close parallels may be found in the work of the Bowdoin Painter as well,<sup>15</sup> and some details

<sup>1</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>2</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>3</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>4</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>5</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>6</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>7</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>8</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>9</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>10</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>11</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>12</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>13</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>14</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>15</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>16</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>17</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>18</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>19</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>20</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>21</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>22</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>23</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>24</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>25</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>26</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>27</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>28</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>29</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>30</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>31</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>32</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>33</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>34</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>35</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>36</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>37</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>38</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>39</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>40</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>41</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>42</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>43</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>44</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>45</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>46</sup> *ABJ* 1911, no. 1, 77 (1911).

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<sup>49</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>50</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>51</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>52</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>53</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>54</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>55</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>56</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>57</sup> *ABJ* 1911, no. 1, 77 (1911).

<sup>58</sup> *ABJ* 1911, no. 1, 77 (1911).



of three semi-circular lobes or more centered on his *ibyttoi*: a peculiar type of meander and a preference for silhouette animals and outline stars. The usual meander is a running zigzag key,<sup>2</sup> but on several of the *ibyttoi* pairs of linked stop meanders is a running zigzag square (PLATE 5).<sup>3</sup> This distinctive meander is one of the alternate motifs patterned squares (PLATE 5).<sup>4</sup> The Athena Painter's Boudon Painter's favorites are red-figure and white *ibyttoi*. The Athena Painter's favorite position is that position of linked dots.<sup>5</sup> A simple running meander appears on a few of his *ibyttoi*, where four-way joins to be especially curious black-figure; a few of his *ibyttoi*, where four-way joins to be especially curious black-figure; a few of his *ibyttoi*, where four-way joins to be especially curious black-figure; a few of his *ibyttoi*, where four-way joins to be especially curious black-figure.

The most measured with both painters have different patterns in this position. The Athenian-head *ibyttoi* attributed to the Athena Painter have his favorite linked dots (PLATE 62, 1), those ascribed to the Boudon Painter (PLATE 63, 2-7) have his favorite running key.<sup>6</sup> The bilingual *ibyttoi* at Brussels—red-figure with shoulder figures in silhouette on reserved ground—have the pairs of linked meanders alternating with perfect squares (PLATE 13).<sup>7</sup>

Silhouette is very unknown to the Athenian Painter's Workshop—the Theban Painter used it on white ground<sup>10</sup> but it is a speciality of the Bosnian Painter and not of his early period, as we might have expected.<sup>11</sup> He especially likes silhouette animals—fawns,<sup>12</sup> dogs,<sup>13</sup> bull-calves,<sup>14</sup> and birds,<sup>15</sup> but he also likes silhouette *himantes*<sup>16</sup> and vessels.<sup>17</sup> *Lekythoi* with details in silhouette are infrequently large florals and rock inscriptions,<sup>18</sup> the distinctive birded meander pattern, and outline altars.<sup>19</sup> Outline altars are almost as characteristic of the Bosnian Painter as silhouette animals. An outline *lekkythos* in

There is considerable savings in the pattern found as the size of the cluster increases. In the above situation, Agnes Tress (number 1748) has only one group of linked characters, increasing with increasing size, and patterns for each cluster found (Fig. 11) are the following: none; the following pattern may be found: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826,

<sup>1</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>2</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>3</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>4</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>5</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>6</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>7</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>8</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>9</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.  
<sup>10</sup> *Journal of the Royal Society of Medicine*, 1971, 64, 107.

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\* The picture on the Mathew Ingram is small.

*Received*

<sup>1</sup> Segundo A. 312. ADP 15: no 95, Valencia  
A. 312. ADP 15: no 107.

The unpublished register in Toronto listed ANI-666, no. 303, as the ANI 666, no. 234 probably was the effluents sample. See also T-4, 20, 25.

It should also be noted that the following information is not intended to be used as a basis for any action by the Commission, and is not intended to be used as a basis for any action by the Commission.

<sup>14</sup> Lonsdale, C.A. *sup.*, 1103 (1991), p. 47, probably also Toronto *sup.* (see above, p. 41).

4 Dal 146, 100, 104

Compare the chemical structure of benzene with

<sup>11</sup> 45 U.S.C. § 2112(a)(1).

Adapted from the book *Handwriting as a Diagnostic* by  
Johnnie from the *Handwriting Workshop*, Volume 1, p. 101  
p. 2.

\* IBM 157. Further assumes that also letter m

Case of April 6th, no 193.

Würzburg' combines all these details (PLATE 16: 1). There is also an outline altar on a white *lekythos* which Miss Haspels associated with the Athena Painter,<sup>2</sup> as well as the Bowdoin Painter;<sup>3</sup> a black-figure Apollo, with the minimum of incisions, attended by a silhouette fawn, approaches an outline altar. There is an inscription in the field and a peculiar leftward incision above the scene.<sup>4</sup> There is a very similar Apollo on a *lekythos*, recently on the Basle Market, which should be added to the list of semi-outline *lekythoi* from the Bowdoin Workshop (PLATE 14: 1).<sup>5</sup> Apollo is rendered in silhouette, his *himanteion* in outline; a silhouette fawn accompanies him and a mock inscription fills the background. None of the semi-outline *lekythoi* has a black-figure Apollo.

None of the semi-outline *lekythoi* has side-palmettes but vegetation of the old black-figure type, trees (PLATE 14, 1, 2)<sup>6</sup> and vine tendrils (PLATE 14, 4),<sup>7</sup> is prominent on wine, and on others nonsense inscriptions, scattered in the background, serve much the same purpose (PLATE 14, 5).<sup>8</sup> One of the semi-outline *lekythoi*,<sup>9</sup> and possibly others, of which we have only fragments,<sup>10</sup> is nearly a side-palmette *lekythos*; a black-figure Eros on outline wings flies amidst palmettes (FIGURE 34b; PLATE 60, 2).<sup>11</sup> The composition of the floral is very like the Athena Painter's but there are no small black dots around the palmettes; the floral composition may also be compared with the Boudon Painter's Athena-head *lekythos*. The Eros *lekythos* has the linked meanders alternating with pattern squares above the figure's wing.

## OUTLINE

A few Bowdoin white *lekythoi* have florals in the picture panel, in a circular or linear composition. The circular compositions are small and insignificant or large and prominent, and sometimes disposed in the manner of salt palmettes. On the Wausburg *lekythos* (PLATE 16, 1), a small circular floral is held by a woman wearing a saltatory *himation*; a forked tendril terminating in whites and blossoms with a palmette and spandrel buds. Despite its small size, this floral has all the essential elements of circular Bowdoin compositions. Notice especially the crossing-over tendril of the pendent blossom and the black dot inside it.<sup>12</sup> Notice also the nonsense inscription decoratively

<sup>2</sup> Wierzbog, H. 1975. *JHEU* 1:70, 105, 164.

\* *Adh.* 117 and 118 (Naples, Cap. 111).

<sup>a</sup> Nucleos. 700; CAG; ARF; Gsm; rts; B<sub>2</sub>.

\* See also p. 106 n. 4 and p. 108 n. 1.

\* London: Cambridge, 1997.

<sup>2</sup> CA 44969, 1973. ARE 930 and 6. Compare the are 930 and 6. CA 44969, 1973. ARE 930 and 6.

<sup>2</sup> New York: all rights reserved. *ABC* logo, no. 7. Copyright © 1991, American Association of University Professors. All rights reserved. Printed by the printer, Clarendon, London. B 111 (1991)

4. Naples, Sept. 11: *ART* tree, c. 7; C. 10; M. 10; age *ART* tree, c. 11; D. 10; *ART* tree, c. 12; the three *T. G. G. G.* seeds, one white, one black, one red, one orange, one yellow, one green, with outlines 1 cm. and

[illegible]

\* Author's address: IRI\*, 1000 14th St., Berkeley, CA 94720, U.S.A.

\* This appears to be an undisturbed *Isotria medeolae* pupa (ARL file, no gl) and on the fragment from Dikow (Hess, 2004: 40, ARL file, no 8).

<sup>1</sup> Grignard, the Nile River, smaller polymers on the white sheet by the Annapurna Pictures in Calicut 1977-1982 (JHEF 200, 19-24, 21, 218, 22, 23).

<sup>14</sup> *Tendrilis* (including some other colors and dorsal scales are known from at least two sites in the Atlanta Flamingo, where they appear on the mudflats, a black-figure where *Adelpha* is found in ponds of *Laguncularia* in *Decas* in *Maraca* (1983) 229, pp. 101.







4th-century Athenian counter, especially the date of the reopening of the Athenian mint after the Persian invasion. The most recent study of the coins dates the reopening of the mint in the 470s, 'before 470 at the very latest'.<sup>1</sup> I shall not comment on the evidence from coins, but I should like to clarify the nature of the ceramic evidence.

Athena-head *lekythoi* by the Athena and Bowdoin Painters are few in number and, although in general similar, different in minor details of major importance to numismatists. The goddess of the Athena Painter's *lekythos* (PLATE 62, 3)<sup>2</sup> wears the old, unadorned high-crested helmet, as does the goddess of the Bowdoin Painter's *lekythos* (PLATE 63, 2, 3),<sup>3</sup> and one red-figure (PLATE 63, 4).<sup>4</sup> The Athena Painter's helmet is undecorated, the Bowdoin Painter's has olive leaves on the frontlet and a spiral tendril at the base of the bowl. On coins Athena does not wear the high-crested helmet, but the olive leaves at the base of the bowl.<sup>5</sup> On the 'early owls', the coins which replace the *Stater* towards the end of the sixth century B.C.,<sup>6</sup> Athena's helmet is usually undecorated. But at some time in the first half of the fifth century a wreath of olive leaves on the frontlet and curving tendril and palmette appears at the base of the bowl, and the crown's reverse a small crescent is added to the field at this time.<sup>7</sup> These innovations mark the end of the early 'owls' and mark the beginning of the standard series.<sup>8</sup> Understandably numismatists would like to be able to date them and, after century innovations can be detected on Bowdoin *lekythoi*, these vases have been cited as chronological evidence. But the chronology of the Athena and Bowdoin Painters is far from clear, and the presence of the innovations is not altogether reliable. The evidence is not easily explained,<sup>9</sup> and the curving tendril might be little more than fancy decoration,<sup>10</sup> but the olive leaves are traditionally symbolic of victory,<sup>11</sup> and Athena had won a decisive victory over the Persians in 479. At this time the addition of olive leaves to her helmet would be appropriate and politically significant. But even if the leaves were added to commemorate the event, and this is not certain,<sup>12</sup> their appearance on coins could be linked to the new 'owls' without caution since there are wreathed Athenas on Attic coins before 479, and since the number of leaves on the vases varies considerably.<sup>13</sup> On coins, with the exception of the earliest issues, with four upright olive leaves, Athena's helmet has three leaves.<sup>14</sup> The Bowdoin Painter's Athena has five leaves on her helmet as does the Athena Painter's.<sup>15</sup> The curving tendril with palmette at the base of the bowl, to my knowledge, is first prominent on Attic vases by the Bowdoin Painter. On coins the

position of the palmette changes gradually and so regularly that numismatists have been able to classify them on the basis of this detail.<sup>16</sup> But on vases the position of the palmettes is variable and not strictly comparable to the coins.<sup>17</sup>

The date of the *lekythos* is not easily determined, owing to the ambiguous relation of the red-figure Bowdoin Painter to the black-figure Athena Painter. It is generally agreed that the Bowdoin Painter had a long career.<sup>18</sup> Beazley thought that he probably 'went on working as late as the third quarter of the fifth century'.<sup>19</sup> If he did, and if he is the black-figure Athena Painter working in red-figure, the length of the composite career is remarkable. If we put aside the problem of the Bowdoin Painter's relation to the Athena Painter and the relation between his *lekythoi* decorated with the head of Athena and contemporary coins, we are left with four vases, whose motif is not without parallel in Attic vase-painting and whose shape and accessory decoration are very similar but not homogeneous. The *lekythos* in Oxford (PLATE 63, 3) looks like the latest of the four, and it need not be earlier than 470 or even as early as that.<sup>20</sup>

## BELS AND CHIMNEYS

Apart from side-palmette *lekythoi* of undetermined shape,<sup>21</sup> two other types of *lekythoi* are known to have been decorated in this way—BELS and CHIMNEYS. Since the number of examples of each is small and since the two shapes are related, they are treated together. The Karlsruhe Painter decorated several *lekythoi* of shape BEL.<sup>22</sup> One, in Cambridge,<sup>23</sup> is a side-palmette *lekythos* (PLATE 64, 1); on either side of a woman standing with a basket

<sup>1</sup> Starr, 81.

<sup>2</sup> On London, D 22, and Oxford, 1963, 106, the palmettes lie parallel to the frontlet, on the Vlasto fragment the palmettes hang down inside the frontlet. On numismatic evidence the Vlasto helmet is the latest of the three (cf. Starr, 81) but numismatic evidence suggests that the Oxford *lekythos* is later. The Bowdoin Painter renders the flanks with some care, but we cannot expect him to achieve the precision of a die-cut (cf. Starr, 77 and n. 1).

<sup>3</sup> ARV 677.1.

<sup>4</sup> Ibid. 678.

<sup>5</sup> Met 97 n. 1.

<sup>6</sup> The side-palmette *lekythos* of undetermined shape (ARV 303 nos. 10-13, and pp. 1044 and 1046 (in figs. 20, and 13 bis), Para. 359) are nearly standard, but the neck and shoulder are reserved in the manner of secondary *lekythoi*. One of these undetermined shapes (ARV 303 no. 11) is described among the BELs (ARV 303 no. 11 = 735, no. 197) and described here with that class (see below n. 8). The characteristic sharp-angle join of this vase is most apparent in the CF plate (Cambridge, CF 1, pl. 36-4) than it was on PLATE 64, 1.

The *lekythos* in Athens (2073 ARV 303 no. 10) recalls the Providence Painter and is like the school of Douris (ARV 303). The side-palmettes are on

either side of the Karlsruhe Painter's side-palmette *lekythos* of shape BEL (ARV 303 no. 11, below, n. 8). The leaves of the palmettes are not curved.

The London *lekythos* (cf. 1963, 106, ARV 303 no. 12) is restored and the surface of the vase is damaged, but the composition of the side-palmettes is comparable to that of Athens 2073. It should like to thank Dr. H. L. Hooton for notes and photographs of the vase which I have not previously mentioned.

The *lekythos* in Cambridge (ARV 303 no. 13) (see fig. 20) is described as 'Full-size, Late archaic' (ARV 303) and resembles it, together with three other side-palmette *lekythoi* of secondary shape: 1. The Painter of Cambridge 1963 (ARV 303 no. 11) is described among the BELs (ARV 303 no. 11 = 735, no. 197) and described here with that class (see below n. 8). The characteristic sharp-angle join of this vase is most apparent in the CF plate (Cambridge, CF 1, pl. 36-4) than it was on PLATE 64, 1. The shoulder decoration is nearer the Bowdoin Painter's than is anyone else's (cf. ARV, pl. 36, 1-2, note the slight indentation). The side-palmettes (the CF plate (CF 1, pl. 36-4) displays the double rows fully; see also PLATE 64, 1, which emphasizes the shoulder decoration) have no clear parallel. The three other *lekythoi* attributed to the painter have nois on the shoulders and peculiar moulders without pattern squares. The Cambridge *lekythos* also stands apart from them in the use of several white (CF 1, p. 34).

<sup>18</sup> ARV 303.

<sup>19</sup> Cambridge, GR 1, 1963, 106, ARV 303 no. 10.

<sup>1</sup> Starr, 81. The numismatic evidence cited is the coin of Athens (2073) bearing the head of Athena with olive leaves on her helmet.

<sup>2</sup> London, D 22, ARV 677, no. 12. Athens, Vlasto, 1963, 106, no. 12. Oxford, 1963, 106, no. 12. Cambridge, GR 1, 1963, 106, no. 12. Para. 359.

<sup>3</sup> London, D 22, ARV 677, no. 12. Athens, Vlasto, 1963, 106, no. 12. Oxford, 1963, 106, no. 12. Cambridge, GR 1, 1963, 106, no. 12. Para. 359.

<sup>4</sup> London, D 22, ARV 677, no. 12. Athens, Vlasto, 1963, 106, no. 12. Oxford, 1963, 106, no. 12. Cambridge, GR 1, 1963, 106, no. 12. Para. 359.

<sup>5</sup> Ibid. 97.

<sup>6</sup> Starr, 81, NC 191, 50.

<sup>7</sup> Cf. Starr, 77.

<sup>8</sup> Starr, 129, NC 191, 50.

<sup>9</sup> Ibid. 12.

<sup>10</sup> Ibid. 12, 13, NC 191, 50.

<sup>11</sup> Ibid. 12, 13.

<sup>12</sup> ARV 303 n. 5; Met 97 n. 1.

<sup>13</sup> Ibid. 97.

<sup>14</sup> Ibid. no number. ARV 677, no. 12. (I should like to add that the later red-figure vase the olive leaves also appear, compare the Group of the Adorned Pyxis (ARV 1424) and Palmettes, Metropolitan Museum, CF 1, pl. 85.



before a chair there are pairs of circumscribed linked palmettes with dotted, reserved hearts and added spiral tendrils. Similar palmettes with added spirals and reserved hearts frame Apollo on a *lekythos* recently on the Basle market (FIGURE 32b, PLATE 64, 2).<sup>1</sup> The body of the *lekythos* curves in sharply at the shoulder joint, in the manner of BELa, but the mouth is a chimney. Beazley described the Basle *lekythos* as a chimney of Haemonian type,<sup>2</sup> but Haemonian chimneys, like those of the Emporion Painter, have a rounded base, very flat shoulder, and foot in two degrees; the chimneys of the Beldam Painter have tapering body, curving in sharply below the shoulder, sloping shoulder, and an imitation foot in two degrees.<sup>3</sup> Apart from having a foot in two degrees the Basle *lekythos* resembles Beldam chimneys more than Haemonian. The patternwork of the Basle *lekythos* is also quite like the Carlsruhe Painter's side-palmette *lekythos* of shape BEL.<sup>4</sup>

There is possibly another side-palmette *lekythos* of shape BEL<sup>5</sup>—a *lekythos* with Persian archer<sup>6</sup> between pairs of linked palmettes, which is said to have been found in a grave at Tanagra<sup>7</sup> late in the nineteenth century.<sup>8</sup> The palmettes have small arc-tendrils (FIGURE 33b), like those on the shoulders of *lekythoi* by the Beldam Painter<sup>9</sup> and on some pattern *lekythoi* (see pp. 153 ff.; PLATE 70, 1).<sup>10</sup>

Chimney *lekythoi* were the speciality of the Haemon and Emporion Painters and of the Beldam and Pholoe Painters. None of the Beldam type, with the possible exception of the Basle *lekythos*, has side-palmettes, nor does any of the Haemonian by the Haemon Painter, but in time we may find side-palmette *lekythoi* by him, for he stood in close relation to the Diophos Painter<sup>11</sup> and he liked palmettes.<sup>12</sup> There are side-palmette chimney *lekythoi* by the Emporion Painter, black-figure on white ground.<sup>13</sup> The workmanship is hasty and careless but the palmette compositions are canonical—a pair circumscribed on each side of the figure scene. The Emporion Painter also decorated *alabastra* with patterns,<sup>14</sup> sometimes with patterns and figures in horizontal registers<sup>15</sup> in the manner of the Diophos Painter,<sup>16</sup> and the Diophos Painter may have influenced the Emporion Painter in his choice of decoration.

<sup>1</sup> Basle Market (M.M.), *Auktion* xxv, no. 177; *Preis* 157 ('a late number').

<sup>2</sup> *Preis* 157.

<sup>3</sup> Cf. *ABL*, pl. 36, 3-5 and pp. 127, 163 (Emporion Painter), and *ABL*, pl. 53 and p. 176 (Beldam Painter).

<sup>4</sup> Iconographically, even by the Carlsruhe Painter may also be compared, especially the reserved white cup in Boston (no. 33b) which Beazley associated with the painter (JHS 741); compare also a white cup from Delphi (AE 1970, 27 ff.).

<sup>5</sup> Tanagra, *ABV* 303, no. 10 60, and p. 1644.

<sup>6</sup> *BCN* lxxvii (1962), 584, no. 12, and 588, fig. 12.

<sup>7</sup> *AM* xxvi (1858), 404 ff.

<sup>8</sup> *Ibid.* 404.

<sup>9</sup> Cf. *ABL*, pl. 53, 1.

<sup>10</sup> *ABL* 175; *Jacynththal*, pl. 342 (= *ABL* 266, no. 7).

<sup>11</sup> *ABL* 170.

<sup>12</sup> *Ibid.* 132.

<sup>13</sup> *Ibid.* 167, 263, nos. 42-6; cf. *AM* lxxv (1960), *Beilage* 23, 1-2; *Hesp* xxviii (1961), 259.

<sup>14</sup> *ABL* 263, nos. 18-20; 264, nos. 21-6.

<sup>15</sup> *Ibid.* 263, nos. 1, 11; 264.

<sup>16</sup> *Ibid.* 263, 267.



PART FOUR

BLACK-BODIED *LEKYTHOI*



## INTRODUCTION

BLACK-BODIED *lekythoi* (PLATE 67) were produced in the same workshops as the black-, red-figure, and white *lekythoi*, and their subsidiary decoration is fully comparable. A study of the figured *lekythoi* would be incomplete without some consideration of them. In this section black-bodied *lekythoi* are divided broadly into black- and red-figure workshops, and special attention is given to their shoulder decoration.

Before turning to the black-figure workshops the term black-bodied must be explained. Black-bodied vases are not entirely black. Black-glaze (or black-painted) ware has recently been studied in detail by Talcott and Sparkes;<sup>1</sup> these all-black vases may be decorated in a variety of ways including simple reservation, added colour, ribbing, relief-work, and patternwork, stamped or incised.<sup>2</sup> Black-bodied vases are not ribbed, worked in relief, incised, or stamped, but they are reserved and coloured. For purposes of clarity, most black vases with minimal reserved or painted decoration, for example a narrow band on the black body, are classed as black-glazed ware; black vases with more prominent painted or reserved decoration (regularly adapted to figures and florals) are black-bodied.<sup>3</sup> The black-bodied vases were certainly produced in figured workshops,<sup>4</sup> and it is reasonable to assume that black-glaze vases were too,<sup>5</sup> although the shape distribution among the latter sometimes varies significantly from figured and black-bodied.<sup>6</sup> For example, the cylinder *lekythos* (Type II)—the most important black-, red-figure, and white-ground shape—is rare in black glaze.<sup>7</sup> Conversely, the range of black-glaze shapes is wider than that of black-bodied.<sup>8</sup> In the second half of the sixth century and early in the fifth century other shapes are occasionally black-bodied, for example *oinochoai*,<sup>9</sup> volute-craters,<sup>10</sup> *dinoi*,<sup>11</sup> *stamnoi*,<sup>12</sup> *hydriai*,<sup>13</sup> and some types of amphorae<sup>14</sup> and neck-*pelikai*;<sup>15</sup> but the richer patternwork of the mature red-figure style soon undermined this decorative scheme.

<sup>1</sup> L. Talcott and B. Sparkes, *Black and Plain Pottery*, *Agora* xii (1970). On p. 1 n. 2, the term 'black glaze' is explained; cf. *GPP* 211 ('black painted').

<sup>2</sup> *Agora* xii, 17 ff.

<sup>3</sup> Cf. *ibid.* 153.

<sup>4</sup> Shapes, patterns, and figures support this, as I attempt to demonstrate.

<sup>5</sup> *Agora* xii, 14.

<sup>6</sup> *Ibid.* 3, 9 f.

<sup>7</sup> *Ibid.* 152 f.

<sup>8</sup> *Ibid.* 9 ff.

<sup>9</sup> Black-bodied *oinochoai* are described with black-bird vases, pp. 93 ff. Cf. also Class of *Agora* P 1256, *ABV* 427 (entirely black *oinochoai*, with red lines).

<sup>10</sup> Louvre, F 198, *ABV* 280, no. 55 (Antimenes Painter); Acropolis, 655, *ABV* 289, no. 26 (Antimenes Painter, manner); London, B 364, *ABV* 229 vi, (Nikosthenes, 'Fairly good and early'); Taranto, fr. *ABV* 384, no. 21, and New York, 41.162.64, n-c, and c, frs. *ABV* 384, no. 22 (Leagros Group); *ABV* 195 (Golvoi Group). Unattributed: Copenhagen, 3835 (*CV* iii, pl. 124, 2), and *Agora*, P 1251 (*Hesp* vii (1938), 387,

no. 36, and pp. 400 f.). The black-figure tradition of black-bodied volute-craters is mentioned by Beazley (*JHS* xxxi (1911), 282).

<sup>11</sup> Villa Giulia, 50599, *ABV* 146, no. 20 (Exekias); Madrid, 10902, *ABV* 275, no. 133 (Antimenes Painter); and *ABV* 279, nos. 50-1 (Manner). Unattributed: Copenhagen, 4219, *CV* iii, pl. 124, 3.

<sup>12</sup> Basle Market (M.M.), *Auktion* xvi, no. 120, and p. 33.

<sup>13</sup> Black-bodied *hydria*, Würzburg, 322, Langlotz, pl. 247.

<sup>14</sup> Black-bodied neck-amphorae of the Uptoner Class have palmettes on their reserved necks (*ABV* 589, nos. 4-6). A neck-amphora related to the Class (Bologna, 44, *ABV* 589) has black bands on the body. A black-bodied neck-amphora of the Leagros Group (*ABV* 375, no. 218) has figures on the shoulder.

<sup>15</sup> Black-bodied neck-*pelikai*: *Agora* xii, 50 ('The closest parallels to the black neck-*pelikai* are those with black body but with black-figured palmettes on



## 1. BLACK-FIGURE WORKSHOPS

The earliest black *lekythoi* are type 1 (*Damycires*) and they are black glaze (PLATE 67, 1). The black surface is broken by bands of added colour, most often red or purple. The earliest simple scheme was attractive and widely used on vases of different shapes. The earliest *lekythos* decorated in this way have been dated to the beginning of the sixth century.<sup>1</sup> The earliest black-bodied *lekythoi* are considerably later; they are shoulder *lekythoi* (type II), and their subsidiary decoration is painted either in a light colour on the black body or in a dark colour on the reserved shoulder.

## APPLIED COLOUR, INCISION, AND SIX'S TECHNIQUE

Dark vases with decoration in added, lighter colours had been favoured at various times and in various places in the Greek world. In Corinth from around the middle of the seventh century B.C. these elements were employed in the 'black-polychrome' style, which was popular at home and imitated abroad.<sup>2</sup> In the East, especially on the islands of Rhodes and Chios,<sup>3</sup> some Oionocharing fabrics were decorated in this way and in Etruria some vases of the Etrusco-Corinthian style.<sup>4</sup> In Attica colour had been applied to black-painted vases early in the sixth century,<sup>5</sup> but incised detail is not a regular feature until later.<sup>6</sup> It is important to distinguish applied colour<sup>7</sup> from applied colour with incision. The latter is generally known as Six's technique, after the Dutch scholar who first studied it.<sup>8</sup> Within Six's technique two variations are conventionally recognized; each uses incision differently.<sup>9</sup> The first has decoration entirely in added colour; incision is restricted to interior detail of minor importance (PLATE 4, 1). The second has decoration partly incised and partly in added colour, to which incision may be added (PLATE 6, 2). The first looks like an amplification of the early red (or purple) on black scheme,<sup>10</sup>

<sup>1</sup> *Journal of Hellenic Studies* 20 (1900), 216 ff.; 217. (General patterns in the reserved neck.)

<sup>2</sup> *Black-painted vases* (NBS) nos. 100-101, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>3</sup> *Black-painted vases* (NBS) nos. 100-101, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>4</sup> *Journal of Hellenic Studies* 1914, 102, 21.  
<sup>5</sup> *Journal of Hellenic Studies* 1914, 102, 21.

<sup>6</sup> H. Lachar, *Les Vases* (1940), 123; *Plots*, 124 ff.; *Corinthian* (1941), 271; *Mon* 11 (1949), 247 (Hesperia).

<sup>7</sup> Payne, 186 ('black-polychrome' style), cf. *ASP* 129 (influence of Corinth).

<sup>8</sup> *ASP* 130 f.

<sup>9</sup> J. Boardman, *Excavations in Cyprus, 1925-1927: Greek Epigraphy* (1927), 110; *Report of the Department of Antiquities, Cyprus* (1928), 14 (Hesperia).

<sup>10</sup> W. Dörpfeld, *Die Griechische Kunst* (1900), 117.

<sup>11</sup> *ASP* 121, 122, 123 (lekythoi); Boardman, *op. cit.* 124 f. (lekythoi).

<sup>12</sup> *Excavations*, 131 f.

<sup>13</sup> Cf. *ASP* 137, *Mon* 11, 24, Boardman, *op. cit.* 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461,











and in the field the letters of an inscription are scattered. Space-filling inscriptions are a characteristic feature of semi-outline *kyklos* from the Bowdoin Workshop. Two *kyklos* from the workshop may be compared, for even though they are red-figure, their internal shoulders are decorated with figures instead of florals—the bilingual *kyklos* as usually attributed to the Bowdoin Painter (PLATE 13).<sup>1</sup> The figures on the Bowdoin *kyklos* are rendered in silhouette—as are some of the figures on semi-outline *kyklos*, and the compositions recall the Athens Painter<sup>2</sup> and the semi-outline *kyklos* decorated with kare and the Euxine Painter.<sup>3</sup> There are letters scattered in the field, as the master of semi-outline *kyklos*. At the shoulder-body join there is the peculiar cellular pattern—pairs of linked meanders alternating with patterned squares.

The black-bodied *lekynes* of the Beazley Workshop are shape 1/1, and most have the Athena Palmer's five palmettes on their shoulder,<sup>1</sup> but some have black shoulders.<sup>2</sup> At the join of the black neck to the reserved body there are enclosed black bars,<sup>3</sup> at the join of shoulder to body painted lines or palmette head—dots in a meander. The black-bodied *lekynes* have been found over much of the Mediterranean.<sup>4</sup> They were in widespread use over a considerable period of time, but most were probably produced during the second quarter of the fifth century B.C.<sup>5</sup>

## WILSON-DUBIER EASTMAN DE SECONDARY STAGE

These are black-bodied *lelythos* of virtually all the secondary shapes decorated in red-spine or white-spine. The subsidiary decoration is generally abbreviated florals or rays on reserved ground, and by this version I keep them separate from black-bodied *lelythos* with subsidiary decoration in red-spine. Decoration is restricted to the reserved shoulder. PLs normally have five black yalantes,<sup>8</sup> ECLs,<sup>9</sup> CLs,<sup>10</sup> and ATLs<sup>11</sup> have rays. They are small and expensive rases which export and freely imitated. They serve much the same purpose as the small pattern *lelythos*.

## 2. NFD-FIGURE WORKSHOPS

The earlier black-bodied *Apollon* with subsidiary decorations in red-figure are earlier than the black-bodied *Apollon* with red-figure shoulders associated with the Athens

<sup>a</sup> Formulae A (41), B (42), C (43), and D (44); <sup>b</sup> Formulae E (45), F (46), G (47), and H (48).

\* The weekly interest of A paid quarterly as a Contingency Fee (CAF) may be computed with the following AFR rates: 70% and 25%, or 100%. The formula and the flow of A paid may be computed with formula 10, 100, and 100, or 100 and 100, and the flow of CAF may be computed with formula 10, 100, and 100, or 100 and 100.

1) The amount of drug substance in 1 L of a mixture  
 contained was three hundred grams in 1 L, 100 g.  
 2) The amount of drug substance in 1 L of a mixture  
 contained was three hundred grams in 1 L, 100 g.  
 3) The amount of drug substance in 1 L of a mixture  
 contained was three hundred grams in 1 L, 100 g.

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<sup>2</sup> Besides with the bare 'emotions' (LIFE) days but they are instead black another are reserved ground released by him.

**NOTE** The great majority comes from the west, especially Saudi, there is also a significant number from the east especially the islands of Kuwait and Bahrain. The distribution of these and of species richness is shown on map 1 (p. 11).

1998, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 26

\* *Volcanes Mexicanos*, Colección, C.V. 111, 1-4.

2. 7. 1991 (cont'd) 3. 2 (100).

\* 247. Vamsi (1974) 1114, Aug. NSB

<sup>21</sup> Fierman, *Maximilian C. Baerlein*, L27 v. III, L. 96 (1931).

1010

<sup>10</sup> Ibid., pt. 3, sixth row.

Painter. They are not standard cylinders, but old-fashioned 'compromises' (PLATE 3, 2) — a shape which compromised between the old type of shoulder *lekythos* and the new cylinder.<sup>2</sup> In black-figure the shape is short-lived, the Edinburgh Painter is one of the last to use it,<sup>3</sup> and in red-figure only two examples are known, both black-bodied,<sup>4</sup> one in Oxford (PLATE 55, 1),<sup>5</sup> the other recently in the Bude Market.<sup>6</sup> The two vessels are so nearly identical in shape, size, and style of decoration that one hand seems assured. Beazley never attributed the Oxford *lekythos* and he did not know the Bude *lekythos*. The Oxford 'compromise' whose shoulder bears neck and hair between palmettes offers less scope for attribution than the Bude 'compromise', whose shoulder bears hair flanked by palmettes. On the basis of shape the *lekythos* cannot be much later than 500 B.C.

The Oxford *lekythos* has a black neck,<sup>1</sup> continues at the join of neck to shoulder, and a leftward key at the join of shoulder on body. A large cock and small hen (described holes and hole) are framed by a pair of linked, circumscribed palmettes with ribbed petals. The closest parallel Bosley could find for the foot is a cock by the Harrow Painter on a column-crater in Naples.<sup>2</sup> The closest parallel Hough could find for the birds are palmettes by the Extonides and Tyndarion Potters.<sup>3</sup> The composition is paralleled on a *lekythos* shoulder fragment from the Acropolis, stylistically not comparable,<sup>4</sup> and cocks are, of course, common on the shoulders of *lekythoi* of the Cock Group. Cocks alternate with smaller birds on the Gela Painter's white *lekythoi* in Syracuse (PLATE 16.4).<sup>5</sup> and cocks fight on the back of one of the Happon Painter's *lekythoi* in Su's technique.<sup>6</sup> In end-figure cock and hen, framed by florals, are the principal decoration of a pithos head vase in the Louvre (PLATE 64.3, fig. 23).<sup>7</sup> The composition is closely comparable with the Oxford *lekythos* but the style is not. The head vase belongs to the Epikles Class<sup>8</sup> and dates around 520 to 510 B.C.; "the love name Epikles" is used by Skythes, too,<sup>9</sup> who also worked in black-figure on coral ground,<sup>10</sup> possibly in black-figure on white ground.<sup>11</sup>

The blouse 'compromise' has a black neck, tongues at the join of neck to shoulder, and a most unusual pattern at the join of shoulder to body—a crossing ('laburadine') rectangle.<sup>11</sup> In black-figure the crossing rectangle is rare; the Gela Painter liked it,<sup>12</sup> and the Antimenes Painter used it occasionally.<sup>13</sup> In red-figure the crossing rectangle is used more

<sup>a</sup> AND  $\mathcal{A} \in \mathcal{E}_\infty$  for  $\theta$ 

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17 September 1994

<sup>2</sup> The fact that the only red-figure *kylixes* known of 'compramisae' shape are black-banded seems to support the black-figure tradition of the birth of democracy. The red-figure painters who are best known for black-banded *kylixes* are themselves often so black-figure—the Brysones and Berlin Painter.

<sup>14</sup> 'Famously in the 1980s, Birmingham's *Daily Mail*' (BBC, 2013, 10 Feb, *Clickbait* 182, and clip 6-7).

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of FAF 172, 186, 187, 188, 189 and 193, 194, 195, 196.

14. 2007 11 14 12

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... Jack and I had to be on the ground for a long time in the morning, so I had to be on the ground for a long time in the morning.

\* The black work is an example of red-figure pottery earlier than the Athens Painter's adoption of black ovals on cylinder depicting black-figure and stem-ground.

<sup>a</sup> Napier, 1998; 4/03<sup>1</sup> ref. no. 100.

1992

\* ADV cont.

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On the basis of linear<sup>1</sup> and floral patternwork Beazley placed the group near the Berlin Painter, dating almost parallel during the painter's middle period.<sup>2</sup> The style of florals is close to the Floral Painter, who is known to have been under the influence of the Diphros Painter as well as the Berlin Painter.<sup>3</sup> His elaborate handle florals have already been likened to the Diphros Painter's side-galaxies and the proximity of floral vases to the Diphros Painter has been suggested. There are also some black-bodied vases by the Dorian Painter a double-ovoid shape decorated by the Berlin and Diphros Painters) in the Louvre bears only a single figure on either side of the neck,<sup>4</sup> and several oenochoes (shape 36; one the Floral Nolan shape)<sup>5</sup> are black-bodied with a single figure on the neck. Another black-bodied oenoech of the same shape with two figures on the neck, which Beazley initially paired with the Dorian Painter's oenoches,<sup>6</sup> he later associated with the Syrakusan master painted with the Berlin Painter's amorinos,<sup>7</sup> whose hand also appears among patterns on Floral Painter.<sup>8</sup> The Eucharides Painter, whose hand also appears among patterns on Floral Painter,<sup>9</sup> is probably the artist of the patternwork on the dochtiers in PLATE 66, 2.<sup>10</sup>

The Berlin Painter's school seems to have been selective about black-bodied *Iolythoi* and of two shoulder figures. Heracles, "the Providence," Achilles, "and Phiale" Pannier off treat their hands as shoulder figures, but neither the Providence nor the Achilles. Pannier seems to have been very interested in them. Black-bodied *Iolythoi* are known only from the Phiale Painter and his black-bodied *Iolythoi* have shoulder figures. One black-bodied *Iolythos* with figured shoulder has been attributed to the Manner of the Achilles Painter.<sup>12</sup>

(Hence the Berlin Painter's School black-bodied *lekythoi* are rare and so are shoulder figures.) We have spindly of Douris' red-figure *lekythoi* in Bologna (PLATE 3, 2), which

<sup>1</sup> ABE 214. Square root of the lower polynomial divided evenly into the first. <sup>2</sup> ABE 215.

<sup>1</sup> The *enluminure* (Illuminated Manuscripts) that have numbered 1, 49, 74, 80, 112, 131, 144, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 9

$$+ \text{trans-2,3-dichlorocyclohexane} \rightarrow \text{trans-2,3-dichlorocyclohexane}$$

1. *Journal of the American Medical Association*, 1997; 277: 1033-1037.

1944

...and the immediate answer was  
"No, it was not a conspiracy to  
the best of my knowledge."

4 The Soldiers in Bowdoin built 549 B with the  
Columbian Museum entered from the side of the

was probably painted late in the first quarter of the fifth century.<sup>1</sup> There is a fine black-bodied *lekythos*, not much later, from the hand of the Pan Painter.<sup>2</sup> The vase is large and very handsome; it has a Socratic provenance, as do many of the black-bodied *lekythoi* (see pp. 194 f.). Two Erotes, holding tendrils, fly across the black shoulder. Eros was a popular subject at this time.<sup>3</sup> The Pan Painter's *lekythos* may serve as an introduction to a vase which has no place in this section; it is not black-bodied, but I include it because the shoulder is figured.

### 3. SYRISKOS PAINTER'S *LEKYTHOS* IN BERLIN

One *lekythos* has been attributed to the Syrnikes Painter<sup>2</sup> – the only white *lekythos* known to me whose shoulder bears figure-decoration (fig. 8. 1).<sup>3</sup> The Syrnikes Painter was the Copenhagen Painter's 'brother', 'An academic artist, akin to the last phase of Douris',<sup>4</sup> and a younger contemporary of the Berlin Painter,<sup>5</sup> who worked for the potter Syrnikes and Puzosenos,<sup>6</sup> probably also for the potter of some of the Brygos Painter's head vases.<sup>7</sup> (The Brygos Painter and Douris are among the first to take up the fashion for plant-vases which seems to have come to the Athenian Kerameikos in the years immediately following the close of the Persian wars;<sup>8</sup> the Syrnikes Painter also decorated some head vases and his are not much later.)<sup>9</sup> There are several white-ground vases by the Syrnikes Painter: our *lekythos*, a round *aryballos*,<sup>10</sup> *olobastroi*,<sup>11</sup> and a head vase,<sup>12</sup> whose style of decoration links the painter with the group of the Negro *Alabastroi*.<sup>13</sup>

The white *lekythos* is modest in size<sup>10</sup> and unusual in shape: although very cylindrical, it is unlike any other *lekythos* of standard shape we have described. It looks like an unsuccessful experiment. The body is thick, the neck is long, and there is no pattern band at the join of neck to shoulder. The iconography is not exceptional: a woman, seated on a chair with a bird on her knee, and a man leaning on a stick. Outlines are glaze and a sober polychromy is achieved through dilute washes of glaze.<sup>11</sup> A *kalos* inscription is decoratively scattered in the field; the *kalos* Olympichos is otherwise unknown.<sup>12</sup> There are two pattern bands and both are unusual: above the figures an embattled pattern with chequered squares on the gaps and, below, an embattled-quater-embattled pattern.

the manuscript of the Bayeux Tapestry, line 1 (Kuhnke 1989: 104; Jones 1975, the other, earlier, manuscript of the tapestry (Kuhnke 1989: 104, and p. 24).

\* *REPRINTED BY PERMISSION OF THE PUBLISHERS*

<sup>2</sup> *Adiphenyl Isomylol Phosphat of Hesse*, 21, 463-467, 1912.

<sup>1</sup> J. D. Stanley, *The Lewis House Collection of Ancient Glass* (1922, 2) f. 1; Girdlebaugh, *Glass in the East* (1917).

\* ARE' and  $\Pi_1$  show  $\Gamma_1$  is not a  $\Pi_1$ -subalgebra.

*J. Geophys. Res.*, 1991, **A96**, 10,341–10,354.

★ 通則 2018

† *Parasitica* 111.

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<sup>12</sup> TARDON, 4153. *JALP* vol. 10, p. 37. The pattern-work on the loom may be found on a shawl of the Negeri Group, and the Sulu Lingans in Tawari religious-ideology with two shoulders, in Bologna.

<sup>14</sup> *Id.* at 104, nnn. 28-31.

<sup>20</sup> Boston, Mass.: ARJ, 201, no. 10. The palm-leaf is rubber side of the secondary side. A few especially side-palm-leafs.

TABLE 407

<sup>14</sup> Farnsworth, *Decisionmaking* at 637 (1987).

<sup>19</sup> *Id.* (citing *Amodeo v. United States*, 441 U.S. 421, 428 (1979)).

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Despite the many unusual features of this *lekythos*, its authenticity is secure: it was found in a grave near Haghia Triada in the Athenian Kerameikos in 1879.<sup>1</sup>

On the shoulder (PLATE 8. 1b), our chief concern, Eros flies grasping in each hand a tendril with palmettes and added blossom. The composition is quite like the Pan Painter's, but much more like Douris', on the Atalanta *lekythos* in Cleveland (PLATES 10. 2, 11). The Eros beneath the handle on the Cleveland *lekythos* flies with two palmette tendrils in his hands in a pose almost exactly like the Syriskos Painter's Eros. Notice that these Erotes have their wings attached to their shoulders, not to their backs, as the Pan Painter's, and remember that the Cleveland *lekythos* makes extensive use of dilute washes of glaze to achieve subtle polychromy. The elements of both pattern bands on the Berlin *lekythos* may be found on the Cleveland vase,<sup>2</sup> and the execution of the florals on the shoulders is in many respects quite similar (see p. 31).

The picture on the body of the *lekythos* finds a close parallel in the work of the Bowdoin Painter, on a *lekythos* in New York mentioned earlier for its handle palmette.<sup>3</sup> Douris liked to represent Eros and so did the Bowdoin Painter.<sup>4</sup> I have suggested that Douris had some relation with the Bowdoin Workshop (see p. 30), and the Syriskos Painter's *lekythos* perhaps lends support to this. Close attention to the florals on the Cleveland *lekythos* reveals a prominence of cross-overs—tendrils crossing over each other and terminating in blossoms. Similar cross-overs are a characteristic feature of florals on white-ground semi-outline *lekythoi* from the Bowdoin Workshop (PLATE 60). Cross-overs do not appear on the Syriskos Painter's *lekythos* (whose thick black lines and solid blossoms are more like those of the Pistoxenos Painter)<sup>5</sup> but they do appear on his red-figure *astragalos* in the Villa Giulia, signed by the potter Syriskos.<sup>6</sup>

<sup>1</sup> *AE* 1880, 134.

<sup>2</sup> The embattled-counter-embattled pattern may be found on the dress of Atalanta; the chequer squares in the pattern band above the figure scene.

<sup>3</sup> New York, 56.1021.90. *ARI* 682, no. 102.

<sup>4</sup> Grelentzhausen, 72 f.

<sup>5</sup> Compare especially the palmettes on the white tondo of the cup in London (D 2. *ARI* 862, no. 22)

and on the exterior of the white cup from the Acropolis (439. *ARI* 860, no. 2). The latter is exceptional not only for being white-slipped on the exterior as well as the tondo, but also for the predominance of black figures, and florals.

<sup>6</sup> Villa Giulia, 866. *ARI* 264, no. 67. The elements of the composition—lion, Eros, and Nike amidst florals—remind one of the Berlin Painter.



PART FIVE

PATTERN *LEKYTHOI*



## INTRODUCTION

WE have looked at figures and florals on shoulder and body and, indirectly, at linear motifs comprising framing pattern bands. We conclude with pattern *lekythoi* (PLATES 68-71)<sup>1</sup> which, like the black-bodied of the preceding section, are contemporary with figure *lekythoi* and produced in the same workshops. A *lekythos* with figure decoration, unless very poor work, was more expensive than one painted black or hastily covered with patterns, and its market was more restricted, since the iconography was not always intelligible abroad. The white *lekythos* with funerary iconography had the most restricted market; the specialized iconography rendered it intelligible only to those familiar with Athenian rites of death and burial, and since the white *lekythos* came to serve the dead, it is not often found in domestic deposits. Pattern and black-bodied *lekythoi*, on the other hand, served the needs of the living and the dead, at home and abroad; numbers and distribution—chronological and geographical—give them a place of importance in Attic vase-painting beyond their artistic merit, and for these reasons I have prefaced the section with a discussion of their chronology and proveniences.

### 1. CHRONOLOGY

The chronology of Attic vase-painting has been studied by many and is now reasonably secure.<sup>2</sup> Recently, non-Attic, pre-, and post-classical fabrics have received more attention than Attic black- and red-figure, and this is because students of Attic vase-painting have come to rely upon Beazley's chronology—a schematic arrangement of painters, potters, and workshops, based on the assumption that Attic vase-painting, like other branches of Greek art, developed in a straightforward predictable manner—as indeed it seems to have.<sup>3</sup> Although Beazley himself was fully aware of the relationships between painters and although he sometimes dated vases closely, chronological aids are almost totally absent from *ABV*, *ARV*, and *Paralipomena*. Consequently, when we try to date Attic black-, red-figure, and white-ground vases we tend to compare one vase with another in Beazley's list for which he has given a date. Beazley's chronology can be used effectively only if one's eyes are sensitive to subtle differences in style and if one is well aware of the external evidence for dating the vases on which he based his system. It is this external evidence which I should like to summarize.

Athenian chronology during our period is determined by absolute and relative dates. The latter are provided by a series of deposits in which Attic vases, and *lekythoi* of various types, have been found. Their dates depend not only on the vases, but also on stratigraphy and the other contents, which sometimes include *ostraka*, coins, or other readily datable material. The absolute dates are well known: the battle of Marathon (490 B.C.),

<sup>1</sup> 'Pattern *lekythoi*' is used here to describe *lekythoi* of Type Two, whose decoration is composed of patterns instead of figures; the term is sometimes applied to *lekythoi* of Type Three, but these are red-figure or

black-bodied more often than not, and I do not include them.

<sup>2</sup> *GPP* 259 ff. Follmann, 20 ff.

<sup>3</sup> *Cl. JHS* lxxv (1965), 99 (C. M. Robertson).



the sack of the Athenian Acropolis by the Persians (480 B.C.), the refoundation of Camarina in Sicily (461 B.C.), the purification of Delos (426/5), the battle of Delion (424 B.C.),<sup>1</sup> and the burial of the Lacedaemonians in the Kerameikos (403 B.C.).

Charts I and II (on pp. 134 f.) present the evidence bearing on the date of Attic *lekythoi* from the late sixth century to around 400 B.C. Chart I is designed primarily to illustrate the topographical distribution, Chart II the typological; both are based on the same material. Chart I may be applied to Attic vase-painting more generally, since nearly all the deposits listed contained black- or red-figure vases of other shapes, but the limitations of the selection must be kept in mind: (1) most of the deposits have been chosen because *lekythoi* are prominent; (2) the time-span of each is that of the excavators and defines the deposits, not necessarily the contents. (When the span of the deposit exceeds that of a specific type of *lekythos* I have indicated this in the charts by a broken line.)

The Athenian evidence is full and reasonably well documented. Funerary deposits greatly outnumber domestic, but the latter are represented by the wells in the Agora which have been so carefully excavated and published that they provide a firm foundation for our chronological table.<sup>2</sup> Funerary deposits are very numerous because many late archaic and classical Athenian graves are known,<sup>3</sup> but few have received detailed publication. I have therefore selected two cemeteries to represent our period, both well published and carefully dated—the Kerameikos (south side of the Sacred Way)<sup>4</sup> and Lenormant Street (between the Agora and Kolonos Hippios).<sup>5</sup> I also include a grave from the excavations along Stadion Street—the so-called Douris grave, whose offerings included a large number of *lekythoi* in addition to the *aryballoi* by Douris (PLATE 9, 2).<sup>6</sup> A selection of non-Attic deposits is included for comparison; all are funerary except the 'foundation deposit' beneath the Hermon on the island of Delos<sup>7</sup> and the purification deposit on the island of Rhienia,<sup>8</sup> neither of these is especially important for us. Rhitsona and the North Cemetery at Corinth have been chosen to represent burials outside Athens.<sup>9</sup>

<sup>1</sup> Supposed to have been from the temple were found in the purification of Delos (Dougherty 19, 201). See also 201 f. and 203 f. <sup>2</sup> *AM* 100 (1905), 11 ff., and 116 f. 4-6. Among the offerings found with the dead were three *lekythoi*, including *lekythos* 1311<sup>1</sup> (see 101). One of the three (*AM* 100, 11) is a copy of a well-known *lekythos* by the Athenian Painter (Dougherty 19, 207). <sup>3</sup> *AM* 101, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>2</sup> *AM* 101, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>3</sup> *AM* 101, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335,



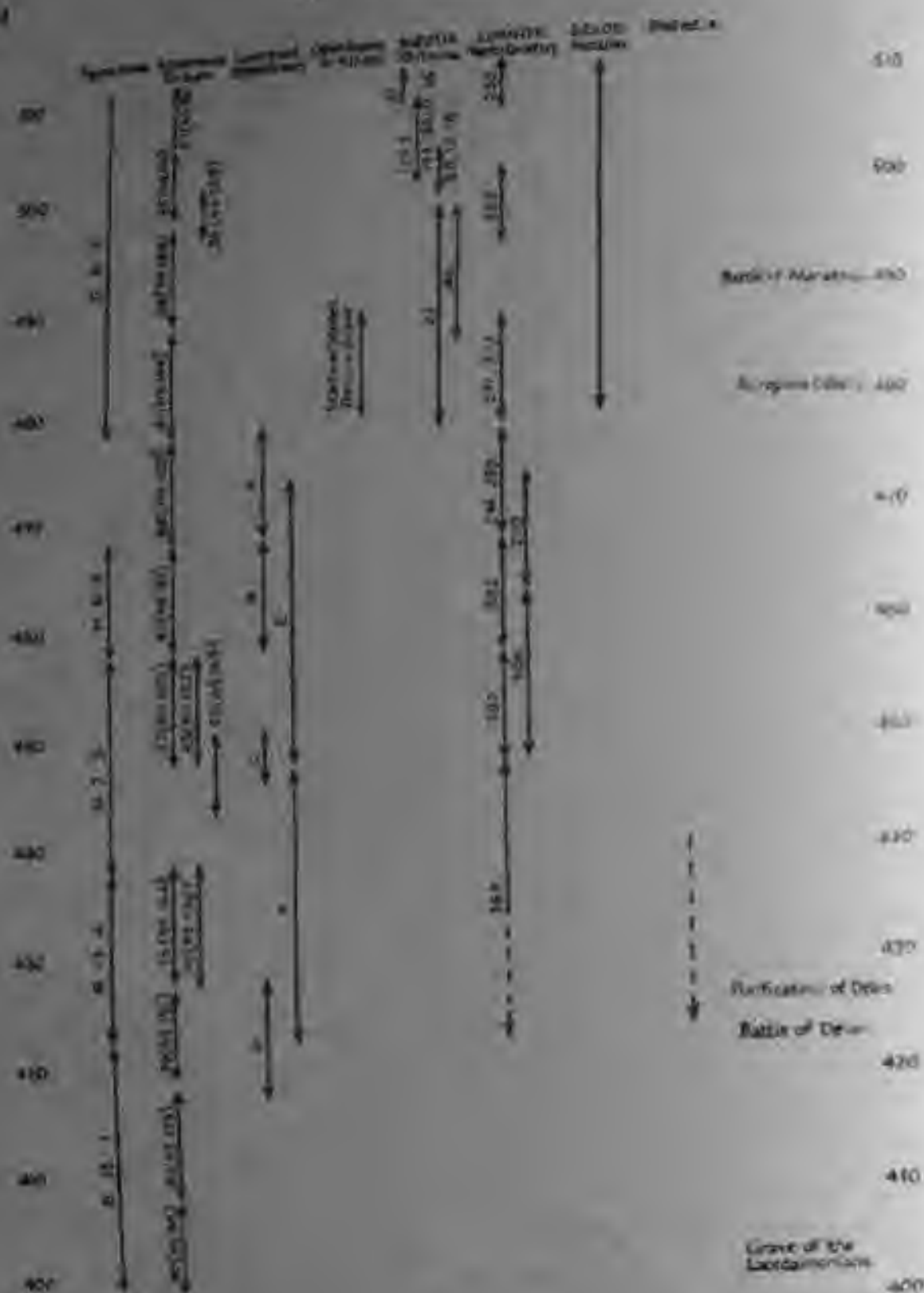


Chart I.

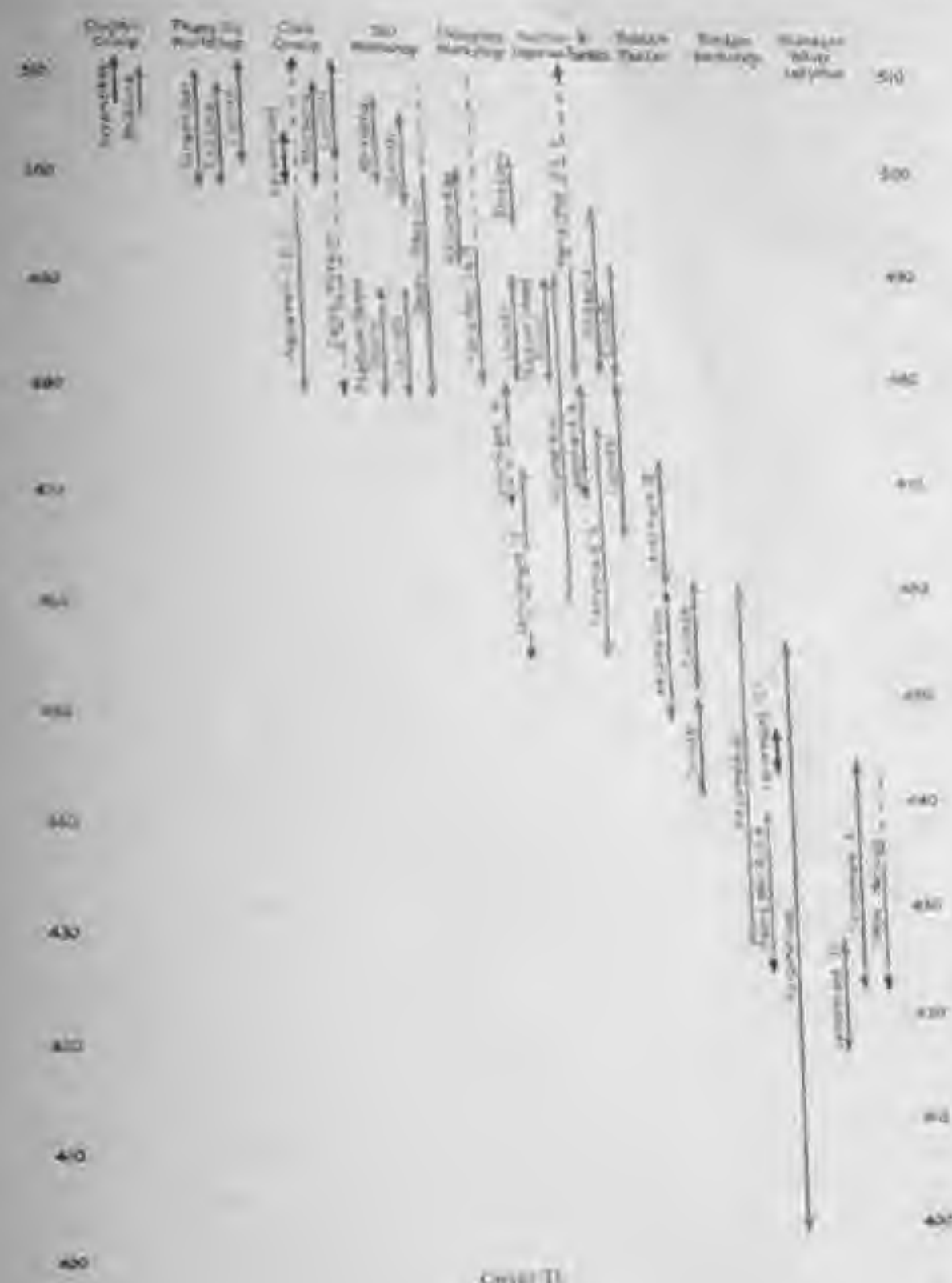


Chart II.



in  
laurel offering to the dead is from the 460s to around 410 B.C. (allowing a margin  
on either side for the not very numerous earlier and later examples). The application of  
funerary iconography to the vase is not surprising in view of the established tradition of  
funerary vase-painting in Attica and the prominence of oil in rites of death and burial.  
But the lack of white *leghetai* with funerary iconography before this time is somewhat  
surprising. I think the fashion for the vase is due to restrictions on more extravagant  
forms of Athenian funerals, art which seem to have been in effect from around 500 B.C.,  
to some time in the third quarter of the fifth century (see p. 74).<sup>1</sup> There also seems to  
be lesser evidence for sumptuary legislation at this time,<sup>2</sup> and there is a noticeable lack  
of impressive private grave monuments with fine sculptural decoration from Athenian  
cemeteries during most of the fifth century.<sup>3</sup> The Athenian tendency towards extra-  
vagance during most of the fifth century is well illustrated by the fourth-century family plots in the Eridanion  
grave in funerary art, well illustrated by the fourth-century family plots in the Eridanion  
grave.<sup>4</sup> with handsome decorated tombstones, large marble vases, and figures carved  
in the round, must have been greatly frustrated by these restrictions. A clay vase with  
explicit funerary iconography was better than nothing, but a poor substitute for a grander  
monument in stone. When sculptors were again free to cut private memorials,<sup>5</sup> the white  
*leghetai* began to decline. The sculptors' new offering to the sepulchral market—large  
stone *leghetai*—lasted in fact.

## 2. PROVENIENCES

## ASTORIA

The market for clay vases with specialized iconography is unlikely to extend beyond the area in which it is undertaken, unless the contents are especially valuable; and the market for a vase whose iconography is devoted to Athenian funerary rites and eschatological beliefs (and whose contents are not especially valuable) will not extend beyond Athens and Athenian areas of influence. Only a fraction of the attributed Attic white *lekythoi* have a known provenience, and these are recorded in the Index of Proveniences in *ABV*,<sup>2</sup> *ARV*,<sup>3</sup> and *Paralipomena*.<sup>4</sup> There is no convenient index of proveniences for unattributed figure *lekythoi* or for the many white *lekythoi* decorated exclusively with patterns, but their distribution is probably very similar to that of the attributed vases.<sup>5</sup> White *lekythoi* with funerary iconography are found in Attica and Eretria, on the nearby island of Euboea; white *lekythoi* without funerary iconography (figured and patterned) are found in many parts of the Greek world where they were not infrequently copied locally.

Before turning to specific non-Attic sites which I have selected to illustrate the geographical distribution of where *lektheia*, the Attic sites need brief mention. Unfortunately, none of them has been systematically excavated or properly published. If I speak of 'Adramiti, where *lektheia*' it is not because I think all of the vases were made in Athens, but because I think that most of them were and that those which were not were inspired

\* Karmali and Hopkins in 1974 (14), 1976 (15).

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\* Wilson's disease was not affected by the restriction on grade (mean age 16.0 years,  $P = 0.01$ ).

\* A. Deichmann, *Der Friedhof am Ende des 19. Jahrhunderts* (1929).

<sup>†</sup> Hulse and Hulseman, 1 and 2, 1970 R.\* *AM* 204 H<sup>a</sup>  $\Delta H^\circ$  at 298 K.

<sup>5</sup> *Para. 1, art. 11.*

by the Athenian model. Also the published white *lekythoi* from Attic sites are unmistakably Athenian, some by the leading painters. The provincial ones which have yielded white *lekythoi* with figure-decoration are, for the most part, either near Athens (Pikrodaphni, Ambelokepoi) or on main lines of communication between Athens and the sea (Trachones, Anavyssos) or between Athens and the Mesoria (Koropi, Markopoulo). An interesting apparent exception is Oropos, where a grave was found with two white *lekythoi* by the Phiale Painter (PLATE 3A, 2) and a third of related style.<sup>1</sup> Oropos is quite far from Athens, due north, but near Eretria which lies across the Isthmus. The vases are fine and the grave can scarcely have been unique. Oropos lies on the inland route to Eretria.<sup>2</sup>

五、五、五、五、五、五

Outside Attica the largest number of attributed Attic white *lekythoi* is from Eretria, but unfortunately they were found during the nineteenth-century excavations of the site for which there is no record, even in the (819) Bosnapiet limited the lack of information on the Eretrian graves.<sup>1</sup> Eretria is the only site where large-scale importation of Attic *lekythoi* does not cease when the iconography of the white *lekythoi* becomes decidedly funerary.

Why were white *lekythoi* popular in Eretria? Eretria is not too far from Attica; only the narrow Eurypus separates them, but physical proximity seems not to have been the only reason. Eretrians imported funerary and non-funerary *lekythoi*, which suggests that at least some of the people understood the iconography. They also imported Attic *rhoin*, and these vases are almost as peculiar to Athens and to Athenian rites and beliefs as white *lekythoi*.<sup>8</sup> The reason normally given for the close relations between Athens and Eretria is the establishment of an Athenian colony on the site some time around the middle of the fifth century B.C., for which there is literary evidence.<sup>9</sup> But Attic *lekythoi* were imported before this: the Beldam Painter's white *lekythoi* with funerary iconography were found at Eretria, and the earliest of them is probably not later than 470 B.C.<sup>10</sup>

The high proportion of attributed Attic white *lekythoi* with an Eretrian provenience has suggested to some scholars local production.<sup>2</sup> *Lekythoi* were made locally,<sup>3</sup> but apparently not the finer figured vases with which we are most familiar. Among the painters best represented at Eretria is the Achilles Painter, whose Athenianness can scarcely be questioned. Among the Eretrian *lekythoi* included in *ARI*, there is a small group which Beazley thought might have been made locally - three *lekythoi* by the 'Torch Painter' (PLATE 45, 3-4)<sup>4</sup> and one of similar fabric by another hand.<sup>5</sup> The most distinctive

<sup>1</sup> Dripex is also well tolerated for correction with theobromine.

*ARL* 1022 no. 148, March 1708.  
*ARL* 1022 no. 149, New York, 1723. *AM* 1028,  
no. 2.

\* The main report and follow photographs for the  
 Auto cases of Lyster in *Harlem* are given: 101 H  
 12 H. Green and H. K. Boudier. Lyster's history has  
 been studied by Boardman (HS 4 also figs) 40 H.  
 and in 1905, 101 H and more recently by Boudier

1. The first step is to identify the problem. In this case, the problem is that the system is not working properly.

3. *APC* (+); *Phalloidin* (actin) (4) (5) (6)

$$= 1.37 \times 10^{-4} \text{ g/g dry soil}$$
 $\lambda$  RS-F (approx. 40% of  $\lambda$ ) has alsoMembers of the *Salpina* Group:<sup>b</sup> Ashland, 1900; DAF 1846, no. 1; Ashland, 1900; DAF 1847, no. 1.

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and by her. Unlike most Sicilian cities, her fifth-century history is not marked by a series of catastrophic upheavals.<sup>1</sup> Gela was politically stable and materially prosperous throughout most of the fifth century.<sup>2</sup> In addition she seems to have enjoyed a position of cultural pre-eminence in the west; Anachylus passed the last years of his life in Gela,<sup>3</sup> and other Athenians were probably also attracted by the flourishing western city.<sup>4</sup> Lastly, Gela seems to have maintained reasonably amicable relations with Athens, even during the latter part of the century, when Syracuse's animosities erupted in the open hostilities which occasioned the ill-fated Sicilian expedition of 415 B.C.<sup>5</sup>

*Lekythoi* are among the most numerous Attic vases found in Gelaan graves; the great part of the figured *lekythoi* is red-figure,<sup>6</sup> and many of these are fine works by the leading painters, such as the Berlin Painter<sup>7</sup> and members of his school,<sup>8</sup> Douris,<sup>9</sup> the Brygos<sup>10</sup> and Pan-Panetere. The latter two, like Douris, rarely painted white *lekythoi* but there is one by each painter from Gela.<sup>11</sup> (Douris' white *lekythos* with the sacrifice of Iphigeneia (PLATE 12.1) was also found in Sicily, at Selinus.)<sup>12</sup> Most of the attributed white *lekythoi* look as if they were painted before 450 B.C.<sup>13</sup> Later white *lekythoi* with outlines in mar-

<sup>1</sup> Cf. Cassino (Gruen), 112 f.; Gruen, 116 and Megara Histories II, 140-1 and V. Villard, *Sigilla Siciliana* 2 (1964) 114 ff. Her published *lekthoi* would exclude the inscription of the one in 433 B.C. (see Cassino, *Studia* 11, 4, 1-2) but most of the 20-100 B.C. and 100-50 B.C. could be later. Cf. Villard, *Studia* 11, 4, 1-2.

<sup>2</sup> Cf. Aristotle, *Quintus*, 102 f.; Chabot, 194 ff. which record period of uninterupted prosperity during the period from 450 B.C. to 400 B.C. (the *lekthoi* inscription of 433 B.C. is 11).

<sup>3</sup> The *lekthos* 1007, *MA* 1007 (1907), 24 B. Cf. J. H. Morgan, *I should like to thank Victor Borge* (1907) 1007.

<sup>4</sup> This is one of the possible explanations for the large number of white *lekthoi* with dark outlines and figures (see p. 141).

<sup>5</sup> Diodorus, 13.10.1; Gruen, 116 f.; Chabot, 194 ff.; *ARI* 217, 218, 219, 220.

<sup>6</sup> The number of decorated black-figure *lekthoi* is small, but the black-figure *lekthoi* are represented by many more in the Gela Painter's hand (see p. 141).

<sup>7</sup> The number of decorated black-figure *lekthoi* is small, but the black-figure *lekthoi* are represented by many more in the Gela Painter's hand (see p. 141).

<sup>8</sup> Cf. *ARI* 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>9</sup> Cf. *ARI* 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>10</sup> Cf. *ARI* 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 81



As in Sicily, reputation of white lekythoi falls off sharply around the middle of the fifth century.<sup>1</sup>

In the nineteenth century French scholars spoke of 'Locrian' vases—*lekythoi* with yellow-white slip, non-luxuriant iconography, and wide geographical distribution.<sup>2</sup> They never considered that all of these vases were made in that city; the term was adopted for convenience.<sup>3</sup> Early in the twentieth century Fairbanks gave reasons for abandoning the term,<sup>4</sup> but he left open the possibility of south Italian production for a small number of white lekythoi whose shape, technique, pattern, or figure style was peculiar.<sup>5</sup> Some of these vases may have been produced locally, but the greater part is now recognized to be Athenian.<sup>6</sup> The problem of the production of white lekythoi in southern Italy has recently been considered by Felten,<sup>7</sup> who suggests that Beazley's Lupoli Painter<sup>8</sup> was a local artist. The painter takes his name from Lupoli, near Taranto, where two<sup>9</sup> of his three<sup>10</sup> attributed white lekythoi were found. The three vases are standard cylinders, with white slip, glaze outlines, and second white. The subject of two is a woman with a *plethone*, the third a *Uolpe* and the *Sphinx* (or rather, youth at tomb surmounted by the image of sphinx).<sup>11</sup> Felten draws special attention to the physiognomy of the figures,<sup>12</sup> for which he offers south Italian parallels, but this in itself is not convincing evidence for the south Italian production of the vases.<sup>13</sup> To judge from its shape and shoulder decoration, the vase is a product of the 430s. The shoulder palmettes are type Ia, with small volutes and long tendrils—like those on some white lekythoi by the Sabouroff Painter.<sup>14</sup> The monument is the most important feature of the vase. Whether or not a tomb is intended, the details are sufficiently Attic to establish the place of manufacture of the vase. The steep base with low broad monument is easily paralleled: for example, on the Sabouroff Painter's lekythos in Athens<sup>15</sup> and the Akriades lekythos in Bern (PLATE 37. 1). The moulding on the Lupoli monument may also be compared with that on the Akriades lekythos, the coloured phialeto, on which the sphinx sits, with monuments by the Vixen Painter (PLATE 26. 2)<sup>16</sup> and the Painter of Athens 1826 (PLATE 26. 1).<sup>17</sup> Both of these painters decorated standard cylinders with second-white and distinctive shoulder palmettes, and Beazley placed the Lupoli Painter between them. Lastly, the sphinx. In Attic vase-painting the sphinx is known from the sixth century B.C.<sup>18</sup> On a white lekythos from the Tyrone Workshop there is a sphinx on a low steep base;<sup>19</sup> in view of the typical funerary iconography of the workshop and the variety of monuments

represented, I think that there can be little doubt that this monument is sepulchral.<sup>20</sup> But the Lupoli Painter's sphinx assumes a different pose on a higher base. She is not unlike the marble sphinx from Argenta, often associated with the sculptor Cleantes,<sup>21</sup> which was found beneath the Temple of Apollo and which is almost certainly not funerary.<sup>22</sup>

### 3. WORKSHOPS

Pattern lekythoi are cheap, mass-produced oil-pots which served the needs of the living and the dead in many parts of the Greek world for more than a century. The earliest are among the earliest shoulder lekythoi (Type II), and the latest are among the last. The widespread, undiminished popularity of the vase is explained by its low price and universal acceptability: there are no problems of iconography, and the patternwork, sometimes enhanced with added colour, is not unattractive. Despite the number of pattern lekythoi, they are not easily studied: excavators do not always include them in detailed field reports (because they do not realize the importance of the vases), and curators often place them in museum stores (because not all pattern lekythoi are attractive). I cannot, therefore, offer a comprehensive, or even a representative, study, but I can try to trace the development of the pattern lekythos as an uninterrupted sequence over more than one hundred years, and recognize workshops which specialized in its production. The material on which I base this study is my museum notes, the *Corpus Vasorum Antiquorum*,<sup>23</sup> and a selection of excavated reports.<sup>24</sup>

<sup>1</sup> But compare the sphinx monument on a white-figured lekythos by the Hades Painter (see below, 347, 144, *ARI* 225, no. 167). For some discussion of the vase and the sphinx, see J. H. J. Wiersma, *Excavations at the site of the Temple of Apollo at Argenta* (1968), 120 ff. *Zeitschrift der Deutschen Archäologischen Gesellschaft* 1972, 121 ff. IV, Hausmann.

<sup>2</sup> Ridgway, op. cit. 34, 347-348 p. 31 n. 4.

<sup>3</sup> Ibid. 36, 347-348, 167.

<sup>4</sup> The following discussion of the *Corpus Vasorum Antiquorum* has a selection of pattern lekythoi, those marked with circles are especially useful.

Berlin, I, III 24, pl. 1.

Copenhagen, no. 21, 194, 195, pl. 111.

Bonn, no. 1, 20, 21.

Vienne II (Musée Collection), pl. 6.

Calcutta, I, 1, 12.

Moscow, I, pl. 19.

Athens, I, pl. 41.

Stuttgart, I, pl. 44-5.

Frankfurt, I, pl. 99.

Hankow, I, pl. 117.

Crane, I, III 11, pl. 7.

Felton, I, III 11, pl. 41-4.

<sup>20</sup> Felton, *Museum Collection*, I, III 11, pl. 10, III 11, pl. 11-12.

<sup>21</sup> *Acropolis*, I, pl. 91.

<sup>22</sup> *Museo*, I, pl. 11, 11-12.

<sup>23</sup> *Museum Collection*, I, pl. 10.

<sup>24</sup> *Museum Collection*, I, pl. 11-12.

<sup>25</sup> The selection of monuments is arbitrary, I have found the following reports and monuments useful.

Athens, *Acropolis*, I, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Athens, *Acropolis*, I, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941,



## DOLPHIN GROUP

The subject shoulder *lekkythos* with patterns instead of figures belong to the Dolphin Group,<sup>1</sup> but there are also vases (mostly small *lekkythoi*) comprising the greater part of the Group,<sup>2</sup> but there are also vases of other shapes, mostly small *kylixes*, which are occasionally decorated with patterns of other shapes.<sup>3</sup> Beazley included the Group in *ABV*,<sup>4</sup> but subsequent studies of the Group have established that some were made in Euboea.<sup>5</sup> For our purposes the place of origin is less important than the principle of decoration. A relatively small number of the *lekkythoi* and *kylixes* have floral chains on the body, either symmetrical (see *lekythos* and *kylix* in *ABV*) or with some asymmetrical (see *lekythos* and *kylix* in *ABV*), like the floral which sometimes take the place of the more characteristic dolphins on the shoulders of Dolphin *lekkythoi* (see *lekythos* and *kylix* in *ABV*)—or more detailed renderings of palmettes and lotus buds.<sup>6</sup> There are also *lekythoi* decorated with abstract patterns—a series of black bands (cf. *lekythos* and *kylix* in *ABV*)—or black bands with light decoration restricted to the shoulder. Vases connected with the Dolphin Group are sometimes also decorated with patterns.<sup>7</sup> Linked pendant lotus buds encircle the body of two small ring-collar *amphorae*<sup>8</sup> found in a single grave at Athens, on the island of Rhodes.<sup>9</sup> Another floral ring-collar *amphora* belongs to the Dolphin Group,<sup>10</sup> which is the basis of shape Beazley related to Attic *amphorae* of Shape 4 in *London*.<sup>11</sup> Other Attic connections seem to be indicated by the ring around the shoulder of one of the Dolphin *lekkythoi*,<sup>12</sup> a characteristic feature of Attic *amphorae* of the type.<sup>13</sup> Miss Haggins noted a Lydian element in some of the Dolphin *lekkythoi*,<sup>14</sup> and among the *lekkythoi* 'Hellenic' from the Lydian Painter of Louvre F6<sup>15</sup>—the Group of Vatican E32<sup>16</sup>—there is one palmette *lekkythos*,<sup>17</sup> found at Camiros, on the island of Rhodes.<sup>18</sup> The Group is related to the Fat Runner and Cock Groups, to which we shall return.<sup>19</sup> The Attic and Lydian affiliations date the Dolphin Group to the late second and third quarters of the sixth century B.C.

## PHANYLLIS GROUP

The Phanyllis Group<sup>20</sup> is the name given to a large number of small *lekkythoi* from the workshop in which the Phanyllis Painter was the dominant artist. The Phanyllis Painter

<sup>1</sup> *ABV* 417-421, *lekythoi* from 417-421, *kylixes* 422-423.  
<sup>2</sup> *ABV* 422-423, *kylixes* 424-425.  
<sup>3</sup> *ABV* 426, *kylix* 427.  
<sup>4</sup> *ABV* 417-421, *lekythoi* from 417-421, *kylixes* 422-423.  
<sup>5</sup> *ABV* 422-423, *kylixes* 424-425.  
<sup>6</sup> *ABV* 426, *kylix* 427.  
<sup>7</sup> *ABV* 428, *kylix* 429.  
<sup>8</sup> *ABV* 430, *kylix* 431.  
<sup>9</sup> *ABV* 432, *kylix* 433.  
<sup>10</sup> *ABV* 434, *kylix* 435.  
<sup>11</sup> *London* 194, *kylix* 195.  
<sup>12</sup> *ABV* 436, *kylix* 437.  
<sup>13</sup> *ABV* 438, *kylix* 439.  
<sup>14</sup> *ABV* 440, *kylix* 441.  
<sup>15</sup> *ABV* 442, *kylix* 443.  
<sup>16</sup> *ABV* 444, *kylix* 445.  
<sup>17</sup> *ABV* 446, *kylix* 447.  
<sup>18</sup> *ABV* 448, *kylix* 449.  
<sup>19</sup> *ABV* 450, *kylix* 451.  
<sup>20</sup> *ABV* 452-453, *kylixes* 454-455.

## GROUP

<sup>21</sup> *ABV* 456, *kylix* 457.  
<sup>22</sup> *ABV* 458, *kylix* 459.  
<sup>23</sup> *ABV* 460, *kylix* 461.  
<sup>24</sup> *ABV* 462, *kylix* 463.  
<sup>25</sup> *ABV* 464, *kylix* 465.  
<sup>26</sup> *ABV* 466, *kylix* 467.  
<sup>27</sup> *ABV* 468, *kylix* 469.  
<sup>28</sup> *ABV* 470, *kylix* 471.  
<sup>29</sup> *ABV* 472, *kylix* 473.  
<sup>30</sup> *ABV* 474, *kylix* 475.  
<sup>31</sup> *ABV* 476, *kylix* 477.  
<sup>32</sup> *ABV* 478, *kylix* 479.  
<sup>33</sup> *ABV* 480, *kylix* 481.  
<sup>34</sup> *ABV* 482, *kylix* 483.  
<sup>35</sup> *ABV* 484, *kylix* 485.  
<sup>36</sup> *ABV* 486, *kylix* 487.  
<sup>37</sup> *ABV* 488, *kylix* 489.  
<sup>38</sup> *ABV* 490, *kylix* 491.  
<sup>39</sup> *ABV* 492, *kylix* 493.  
<sup>40</sup> *ABV* 494, *kylix* 495.  
<sup>41</sup> *ABV* 496, *kylix* 497.  
<sup>42</sup> *ABV* 498, *kylix* 499.  
<sup>43</sup> *ABV* 500, *kylix* 501.  
<sup>44</sup> *ABV* 502, *kylix* 503.  
<sup>45</sup> *ABV* 504, *kylix* 505.  
<sup>46</sup> *ABV* 506, *kylix* 507.  
<sup>47</sup> *ABV* 508, *kylix* 509.  
<sup>48</sup> *ABV* 510, *kylix* 511.  
<sup>49</sup> *ABV* 512, *kylix* 513.  
<sup>50</sup> *ABV* 514, *kylix* 515.  
<sup>51</sup> *ABV* 516, *kylix* 517.  
<sup>52</sup> *ABV* 518, *kylix* 519.  
<sup>53</sup> *ABV* 520, *kylix* 521.  
<sup>54</sup> *ABV* 522, *kylix* 523.  
<sup>55</sup> *ABV* 524, *kylix* 525.  
<sup>56</sup> *ABV* 526, *kylix* 527.  
<sup>57</sup> *ABV* 528, *kylix* 529.  
<sup>58</sup> *ABV* 530, *kylix* 531.  
<sup>59</sup> *ABV* 532, *kylix* 533.  
<sup>60</sup> *ABV* 534, *kylix* 535.  
<sup>61</sup> *ABV* 536, *kylix* 537.  
<sup>62</sup> *ABV* 538, *kylix* 539.  
<sup>63</sup> *ABV* 540, *kylix* 541.  
<sup>64</sup> *ABV* 542, *kylix* 543.  
<sup>65</sup> *ABV* 544, *kylix* 545.  
<sup>66</sup> *ABV* 546, *kylix* 547.  
<sup>67</sup> *ABV* 548, *kylix* 549.  
<sup>68</sup> *ABV* 550, *kylix* 551.  
<sup>69</sup> *ABV* 552, *kylix* 553.  
<sup>70</sup> *ABV* 554, *kylix* 555.  
<sup>71</sup> *ABV* 556, *kylix* 557.  
<sup>72</sup> *ABV* 558, *kylix* 559.  
<sup>73</sup> *ABV* 560, *kylix* 561.  
<sup>74</sup> *ABV* 562, *kylix* 563.  
<sup>75</sup> *ABV* 564, *kylix* 565.  
<sup>76</sup> *ABV* 566, *kylix* 567.  
<sup>77</sup> *ABV* 568, *kylix* 569.  
<sup>78</sup> *ABV* 570, *kylix* 571.  
<sup>79</sup> *ABV* 572, *kylix* 573.  
<sup>80</sup> *ABV* 574, *kylix* 575.  
<sup>81</sup> *ABV* 576, *kylix* 577.  
<sup>82</sup> *ABV* 578, *kylix* 579.  
<sup>83</sup> *ABV* 580, *kylix* 581.  
<sup>84</sup> *ABV* 582, *kylix* 583.  
<sup>85</sup> *ABV* 584, *kylix* 585.  
<sup>86</sup> *ABV* 586, *kylix* 587.  
<sup>87</sup> *ABV* 588, *kylix* 589.  
<sup>88</sup> *ABV* 590, *kylix* 591.  
<sup>89</sup> *ABV* 592, *kylix* 593.  
<sup>90</sup> *ABV* 594, *kylix* 595.  
<sup>91</sup> *ABV* 596, *kylix* 597.  
<sup>92</sup> *ABV* 598, *kylix* 599.  
<sup>93</sup> *ABV* 600, *kylix* 601.  
<sup>94</sup> *ABV* 602, *kylix* 603.  
<sup>95</sup> *ABV* 604, *kylix* 605.  
<sup>96</sup> *ABV* 606, *kylix* 607.  
<sup>97</sup> *ABV* 608, *kylix* 609.  
<sup>98</sup> *ABV* 610, *kylix* 611.  
<sup>99</sup> *ABV* 612, *kylix* 613.  
<sup>100</sup> *ABV* 614, *kylix* 615.  
<sup>101</sup> *ABV* 616, *kylix* 617.  
<sup>102</sup> *ABV* 618, *kylix* 619.  
<sup>103</sup> *ABV* 620, *kylix* 621.  
<sup>104</sup> *ABV* 622, *kylix* 623.  
<sup>105</sup> *ABV* 624, *kylix* 625.  
<sup>106</sup> *ABV* 626, *kylix* 627.  
<sup>107</sup> *ABV* 628, *kylix* 629.  
<sup>108</sup> *ABV* 630, *kylix* 631.  
<sup>109</sup> *ABV* 632, *kylix* 633.  
<sup>110</sup> *ABV* 634, *kylix* 635.  
<sup>111</sup> *ABV* 636, *kylix* 637.  
<sup>112</sup> *ABV* 638, *kylix* 639.  
<sup>113</sup> *ABV* 640, *kylix* 641.  
<sup>114</sup> *ABV* 642, *kylix* 643.  
<sup>115</sup> *ABV* 644, *kylix* 645.  
<sup>116</sup> *ABV* 646, *kylix* 647.  
<sup>117</sup> *ABV* 648, *kylix* 649.  
<sup>118</sup> *ABV* 650, *kylix* 651.  
<sup>119</sup> *ABV* 652, *kylix* 653.  
<sup>120</sup> *ABV* 654, *kylix* 655.  
<sup>121</sup> *ABV* 656, *kylix* 657.  
<sup>122</sup> *ABV* 658, *kylix* 659.  
<sup>123</sup> *ABV* 660, *kylix* 661.  
<sup>124</sup> *ABV* 662, *kylix* 663.  
<sup>125</sup> *ABV* 664, *kylix* 665.  
<sup>126</sup> *ABV* 666, *kylix* 667.  
<sup>127</sup> *ABV* 668, *kylix* 669.  
<sup>128</sup> *ABV* 670, *kylix* 671.  
<sup>129</sup> *ABV* 672, *kylix* 673.  
<sup>130</sup> *ABV* 674, *kylix* 675.  
<sup>131</sup> *ABV* 676, *kylix* 677.  
<sup>132</sup> *ABV* 678, *kylix* 679.  
<sup>133</sup> *ABV* 680, *kylix* 681.  
<sup>134</sup> *ABV* 682, *kylix* 683.  
<sup>135</sup> *ABV* 684, *kylix* 685.  
<sup>136</sup> *ABV* 686, *kylix* 687.  
<sup>137</sup> *ABV* 688, *kylix* 689.  
<sup>138</sup> *ABV* 690, *kylix* 691.  
<sup>139</sup> *ABV* 692, *kylix* 693.  
<sup>140</sup> *ABV* 694, *kylix* 695.  
<sup>141</sup> *ABV* 696, *kylix* 697.  
<sup>142</sup> *ABV* 698, *kylix* 699.  
<sup>143</sup> *ABV* 700, *kylix* 701.  
<sup>144</sup> *ABV* 702, *kylix* 703.  
<sup>145</sup> *ABV* 704, *kylix* 705.  
<sup>146</sup> *ABV* 706, *kylix* 707.  
<sup>147</sup> *ABV* 708, *kylix* 709.  
<sup>148</sup> *ABV* 710, *kylix* 711.  
<sup>149</sup> *ABV* 712, *kylix* 713.  
<sup>150</sup> *ABV* 714, *kylix* 715.  
<sup>151</sup> *ABV* 716, *kylix* 717.  
<sup>152</sup> *ABV* 718, *kylix* 719.  
<sup>153</sup> *ABV* 720, *kylix* 721.  
<sup>154</sup> *ABV* 722, *kylix* 723.  
<sup>155</sup> *ABV* 724, *kylix* 725.  
<sup>156</sup> *ABV* 726, *kylix* 727.  
<sup>157</sup> *ABV* 728, *kylix* 729.  
<sup>158</sup> *ABV* 730, *kylix* 731.  
<sup>159</sup> *ABV* 732, *kylix* 733.  
<sup>160</sup> *ABV* 734, *kylix* 735.  
<sup>161</sup> *ABV* 736, *kylix* 737.  
<sup>162</sup> *ABV* 738, *kylix* 739.  
<sup>163</sup> *ABV* 740, *kylix* 741.  
<sup>164</sup> *ABV* 742, *kylix* 743.  
<sup>165</sup> *ABV* 744, *kylix* 745.  
<sup>166</sup> *ABV* 746, *kylix* 747.  
<sup>167</sup> *ABV* 748, *kylix* 749.  
<sup>168</sup> *ABV* 750, *kylix* 751.  
<sup>169</sup> *ABV* 752, *kylix* 753.  
<sup>170</sup> *ABV* 754, *kylix* 755.  
<sup>171</sup> *ABV* 756, *kylix* 757.  
<sup>172</sup> *ABV* 758, *kylix* 759.  
<sup>173</sup> *ABV* 760, *kylix* 761.  
<sup>174</sup> *ABV* 762, *kylix* 763.  
<sup>175</sup> *ABV* 764, *kylix* 765.  
<sup>176</sup> *ABV* 766, *kylix* 767.  
<sup>177</sup> *ABV* 768, *kylix* 769.  
<sup>178</sup> *ABV* 770, *kylix* 771.  
<sup>179</sup> *ABV* 772, *kylix* 773.  
<sup>180</sup> *ABV* 774, *kylix* 775.  
<sup>181</sup> *ABV* 776, *kylix* 777.  
<sup>182</sup> *ABV* 778, *kylix* 779.  
<sup>183</sup> *ABV* 780, *kylix* 781.  
<sup>184</sup> *ABV* 782, *kylix* 783.  
<sup>185</sup> *ABV* 784, *kylix* 785.  
<sup>186</sup> *ABV* 786, *kylix* 787.  
<sup>187</sup> *ABV* 788, *kylix* 789.  
<sup>188</sup> *ABV* 790, *kylix* 791.  
<sup>189</sup> *ABV* 792, *kylix* 793.  
<sup>190</sup> *ABV* 794, *kylix* 795.  
<sup>191</sup> *ABV* 796, *kylix* 797.  
<sup>192</sup> *ABV* 798, *kylix* 799.  
<sup>193</sup> *ABV* 800, *kylix* 801.  
<sup>194</sup> *ABV* 802, *kylix* 803.  
<sup>195</sup> *ABV* 804, *kylix* 805.  
<sup>196</sup> *ABV* 806, *kylix* 807.  
<sup>197</sup> *ABV* 808, *kylix* 809.  
<sup>198</sup> *ABV* 810, *kylix* 811.  
<sup>199</sup> *ABV* 812, *kylix* 813.  
<sup>200</sup> *ABV* 814, *kylix* 815.  
<sup>201</sup> *ABV* 816, *kylix* 817.  
<sup>202</sup> *ABV* 818, *kylix* 819.  
<sup>203</sup> *ABV* 820, *kylix* 821.  
<sup>204</sup> *ABV* 822, *kylix* 823.  
<sup>205</sup> *ABV* 824, *kylix* 825.  
<sup>206</sup> *ABV* 826, *kylix* 827.  
<sup>207</sup> *ABV* 828, *kylix* 829.  
<sup>208</sup> *ABV* 830, *kylix* 831.  
<sup>209</sup> *ABV* 832, *kylix* 833.  
<sup>210</sup> *ABV* 834, *kylix* 835.  
<sup>211</sup> *ABV* 836, *kylix* 837.  
<sup>212</sup> *ABV* 838, *kylix* 839.  
<sup>213</sup> *ABV* 840, *kylix* 841.  
<sup>214</sup> *ABV* 842, *kylix* 843.  
<sup>215</sup> *ABV* 844, *kylix* 845.  
<sup>216</sup> *ABV* 846, *kylix* 847.  
<sup>217</sup> *ABV* 848, *kylix* 849.  
<sup>218</sup> *ABV* 850, *kylix* 851.  
<sup>219</sup> *ABV* 852, *kylix* 853.  
<sup>220</sup> *ABV* 854, *kylix* 855.  
<sup>221</sup> *ABV* 856, *kylix* 857.  
<sup>222</sup> *ABV* 858, *kylix* 859.  
<sup>223</sup> *ABV* 860, *kylix* 861.  
<sup>224</sup> *ABV* 862, *kylix* 863.  
<sup>225</sup> *ABV* 864, *kylix* 865.  
<sup>226</sup> *ABV* 866, *kylix* 867.  
<sup>227</sup> *ABV* 868, *kylix* 869.  
<sup>228</sup> *ABV* 870, *kylix* 871.  
<sup>229</sup> *ABV* 872, *kylix* 873.  
<sup>230</sup> *ABV* 874, *kylix* 875.  
<sup>231</sup> *ABV* 876, *kylix* 877.  
<sup>232</sup> *ABV* 878, *kylix* 879.  
<sup>233</sup> *ABV* 880, *kylix* 881.  
<sup>234</sup> *ABV* 882, *kylix* 883.  
<sup>235</sup> *ABV* 884, *kylix* 885.  
<sup>236</sup> *ABV* 886, *kylix* 887.  
<sup>237</sup> *ABV* 888, *kylix* 889.  
<sup>238</sup> *ABV* 890, *kylix* 891.  
<sup>239</sup> *ABV* 892, *kylix* 893.  
<sup>240</sup> *ABV* 894, *kylix* 895.  
<sup>241</sup> *ABV* 896, *kylix* 897.  
<sup>242</sup> *ABV* 898, *kylix* 899.  
<sup>243</sup> *ABV* 900, *kylix* 901.  
<sup>244</sup> *ABV* 902, *kylix* 903.  
<sup>245</sup> *ABV* 904, *kylix* 905.  
<sup>246</sup> *ABV* 906, *kylix* 907.  
<sup>247</sup> *ABV* 908, *kylix* 909.  
<sup>248</sup> *ABV* 910, *kylix* 911.  
<sup>249</sup> *ABV* 912, *kylix* 913.  
<sup>250</sup> *ABV* 914, *kylix* 915.  
<sup>251</sup> *ABV* 916, *kylix* 917.  
<sup>252</sup> *ABV* 918, *kylix* 919.  
<sup>253</sup> *ABV* 920, *kylix* 921.  
<sup>254</sup> *ABV* 922, *kylix* 923.  
<sup>255</sup> *ABV* 924, *kylix* 925.  
<sup>256</sup> *ABV* 926, *kylix* 927.  
<sup>257</sup> *ABV* 928, *kylix* 929.  
<sup>258</sup> *ABV* 930, *kylix* 931.  
<sup>259</sup> *ABV* 932, *kylix* 933.  
<sup>260</sup> *ABV* 934, *kylix* 935.  
<sup>261</sup> *ABV* 936, *kylix* 937.  
<sup>262</sup> *ABV* 938, *kylix* 939.  
<sup>263</sup> *ABV* 940, *kylix* 941.  
<sup>264</sup> *ABV* 942, *kylix* 943.  
<sup>265</sup> *ABV* 944, *kylix* 945.  
<sup>266</sup> *ABV* 946, *kylix* 947.  
<sup>267</sup> *ABV* 948, *kylix* 949.  
<sup>268</sup> *ABV* 950, *kylix* 951.  
<sup>269</sup> *ABV* 952, *kylix* 953.  
<sup>270</sup> *ABV* 954, *kylix* 955.  
<sup>271</sup> *ABV* 956, *kylix* 957.  
<sup>272</sup> *ABV* 958, *kylix* 959.  
<sup>273</sup> *ABV* 960, *kylix* 961.  
<sup>274</sup> *ABV* 962, *kylix* 963.  
<sup>275</sup> *ABV* 964, *kylix* 965.  
<sup>276</sup> *ABV* 966, *kylix* 967.  
<sup>277</sup> *ABV* 968, *kylix* 969.  
<sup>278</sup> *ABV* 970, *kylix* 971.  
<sup>279</sup> *ABV* 972, *kylix* 973.  
<sup>280</sup> *ABV* 974, *kylix* 975.  
<sup>281</sup> *ABV* 976, *kylix* 977.  
<sup>282</sup> *ABV* 978, *kylix* 979.  
<sup>283</sup> *ABV* 980, *kylix* 981.  
<sup>284</sup> *ABV* 982, *kylix* 983.  
<sup>285</sup> *ABV* 984, *kylix* 985.  
<sup>286</sup> *ABV* 986, *kylix* 987.  
<sup>287</sup> *ABV* 988, *kylix* 989.  
<sup>288</sup> *ABV* 990, *kylix* 991.  
<sup>289</sup> *ABV* 992, *kylix* 993.  
<sup>290</sup> *ABV* 994, *kylix* 995.  
<sup>291</sup> *ABV* 996, *kylix* 997.  
<sup>292</sup> *ABV* 998, *kylix* 999.  
<sup>293</sup> *ABV* 1000, *kylix* 1001.  
<sup>294</sup> *ABV* 1002, *kylix* 1003.  
<sup>295</sup> *ABV* 1004, *kylix* 1005.  
<sup>296</sup> *ABV* 1006, *kylix* 1007.  
<sup>2</sup>







The Marathon *lektyhai* were cheap vases 'bought wholesale for the funeral'.<sup>1</sup> The offerings in the Erechtheion Street Douris group<sup>2</sup> have the same 'wholesale lot' appearance, with the notable exception of the *psyllaios* signed by Douris (PLATE 9. 2), which must have been a treasured possession of the dead or of his family for some years before the burial.<sup>3</sup> This group has been dated to the later 480s,<sup>4</sup> largely on the basis of the numerous *lektyhai* which usually all look as if they were from one workshop, that of the Hannon Painter – successor to the 381 Workshop in the mass production of cheap vases for the grave.<sup>5</sup> Before taking up pattern *lektyhai* of the Hannon Workshop, let us look briefly at some of the Marathon Painter's contemporaries who also painted pattern vases.

#### CONTEMPORARIES OF THE MARATHON PAINTER

##### (i) Edinburgh and Gela Painters

The most important painter of large black-figure cylinder *lektyhai* around 500 B.C. is the Edinburgh Painter.<sup>6</sup> No pattern vases have been attributed to him, but there is a pattern *lektychos* of cylinder shape which betrays his influence.<sup>7</sup> It is large, with reserved neck and shoulder and white slipped body. There are bars at the neck,<sup>8</sup> not enclosed below, and five black palmettes in groups of one, three, and one on the shoulder. The cylinder is shorter than the Edinburgh Painter's usual type<sup>9</sup> and near the later cylinders by the Gela Painter.<sup>10</sup> On the body there are two registers with palmettes and lotus buds, alternately upright and pendent, divided by a meander band; and at the join of shoulder to body there is a meander band. The formation of the palmettes is not unlike the Gela Painter's,<sup>11</sup> but the lotus buds are unusual and more difficult to parallel.<sup>12</sup>

The Gela Painter was also active in the years around 500 B.C. and pattern vases of two shapes have been attributed to him – *lektychos*<sup>13</sup> and *amphora*.<sup>14</sup> The *lektychos* are white ground, the *amphora* red. There are also black-bodied *lektychos* by the painter.<sup>15</sup> The patterns on the *lektychos* are either abstract (clerical)<sup>16</sup> or floral (palmettes).<sup>17</sup> The vases

<sup>1</sup> ABL 47.      <sup>2</sup> *ADelt.* 1897–98, fig. 1.

<sup>3</sup> Athens 15125, *ABV* 442, no. 274, *BSA* 1900, 1901–02, 1902 (above 200, *Becker*).

<sup>4</sup> *ABV* 173.

<sup>5</sup> *Ibid.* 174; from 480, 175, 176. (The Hannon Painter is not dated as late as 480, but worked about the time of the *lektychos* with upright palmettes 173 ff. 17, which the thought resembled the Hannon Painter's 173 ff. 17, and the vase is by Hannon, produced in the same workshop (the 381 Workshop) as those by the Hannon Painter and his successor.

<sup>6</sup> *ABV* 40.

<sup>7</sup> *Palmettes* (Museum Collection, CT 1, III V, pl. 17, no. 10, 199).

<sup>8</sup> The reserved neck and shoulder neck-fans may be compared with the Athens Painter's *kylix* 2000. Compare also the black-bodied *lektychos* in the Fine Palace (CT 1, pl. 2, no. 3) which looks as if it were roughly contemporary.

<sup>9</sup> Cf. *ABL* 21, 22.

<sup>10</sup> Cf. *Vases*, 14 (PLATE 17. 3) and *Syracuse*, 1984 (PLATE 16. 2).

<sup>11</sup> Cf. *ABL*, pl. 12.

<sup>12</sup> Eccentric floral ornaments is not unknown at this time. Compare, for example, the right-hand pattern band on the unattributed *hydria* published in *ML*, 1900, 14, 16, 2, and on the unattributed *hydria* (John 1921, published in T. Lau et al., *Die griechischen Vasen* (1897) pl. 13, 2.

<sup>13</sup> *Syracuse*, 1984, *ABL* 208, no. 67, *Athenian* (London Collection, 1933, *ABL* 208, no. 68), *Tarentum*, 182 museum no. 28, *ABL* 210, no. 100, *Castellaccio*, 194, *ABL* 212, no. 160.

<sup>14</sup> *Palmettes*, 1972, *ABL* 212, no. 174. Compare the *ekphoroi* palmettes composed in beneath the handle of a white-ground *amphora* (London Collection, no. 261).

<sup>15</sup> *Tarentum*, 182 museum no. 3, *ABL* 212, no. 157, *Athenian*, London Collection, *ABL* 212, no. 161.

<sup>16</sup> Cf. *ABL* 210, no. 100.

<sup>17</sup> Cf. *ABL* 208, no. 67.

are straight cylinders,<sup>1</sup> some very slender,<sup>2</sup> with the Gela Painter's distinctive palmettes and lotus buds on the shoulder (see pp. 174). The painter's interest in florals is clear not only from his special shoulder-decoration, but also from the rows of palmettes which he introduces beneath the figures (PLATE 16. 4) and the palmettes-truss and tendrils which spring up between them (PLATE 17. 3).

##### (ii) Diosphos Workshop

The Sappho and Diosphos Painters, also, were contemporaries of the Marathon Painter. The Sappho Painter decorated at least one vase, the white-ground column-crater in Carlsruhe (PLATE 35. 1),<sup>3</sup> with a handsome floral composition, but no pattern vases are known from his hand. The Diosphos Painter, on the other hand, seems to have been especially taken by florals, and a number of vases have been attributed to him which either combine figures and patterns or dispense with figures altogether. The pattern *lektychos* are white-ground either cylinders of his normal shape (DL or *kylix*)<sup>4</sup> or smaller vases.<sup>5</sup> The shoulders of the *lektychos* have the painter's usual linked *kylix* buds; the palmettes on the body are aligned vertically<sup>6</sup> or horizontally<sup>7</sup> (cf. *ABL* 208, 5). The hearts of the palmettes are reserved and filled in with red paint, the tendrils which run over the palmettes are not drawn with the same hand, but the florals are attractive: they appear to float freely over the surface of the vase. There are often small air-tendrils added to the larger enclosing tendrils and small spandrel buds. The palmettes on these pattern *lektychos* may be compared with those on the painter's *sub-palmette* *lektychos*; the florals are similarly composed, and sometimes enhanced with open buds or blowers (PLATES 38, 39). Palmettes and open buds are the sole decoration of a number of white *amphora* by the Diosphos Painter.<sup>8</sup> White palmette *amphora* by Pasiades are also known (PLATES 72, 73, 3).<sup>9</sup> In shape Pasiades' are earlier than the Diosphos Painter's.<sup>10</sup> In principle of decoration they are similar but significantly different. Pasiades' palmettes have reserved hearts, but they are not filled in with added colour,<sup>11</sup> the enclosing tendrils are executed with a sure hand and the florals themselves are more regularized, each looks like the last and all produce a static composition, not a mobile one like the Diosphos Painter's. Other white *amphora* by the Diosphos Painter combine figures and florals in registers,<sup>12</sup> and in these there is considerable variety in the types of florals: there are running, linked horizontal palmettes,<sup>13</sup> independent upright palmettes,<sup>14</sup> and chains of palmettes, alternately upright and pendent.<sup>15</sup>

Loosely connected with the Diosphos Workshop in shape is a group of pattern *lektychos*,

<sup>1</sup> *ABL* 208, nos. 67–8, 210, no. 100.

<sup>2</sup> *Ibid.* 212, no. 170.

<sup>3</sup> Carlsruhe 187, *ABL* 208, no. 67.

<sup>4</sup> Athens 15125, *ABL* 212, no. 67, *Syracuse* 1984, *ABL* 212, no. 22, *Athenian* 18271, *ABL* 214, no. 70.

<sup>5</sup> Athens, *Francia* 180, *ABL* 214, no. 57.

<sup>6</sup> Athens, 15125, *ABL* 212, no. 67.

<sup>7</sup> *Syracuse*, 1984, *ABL* 212, no. 22.

<sup>8</sup> Carlsruhe 187, *ABL* 212, no. 67.

<sup>9</sup> Carlsruhe 187, *ABL* 212, no. 67.

<sup>10</sup> Carlsruhe 187, *ABL* 212, no. 67.

<sup>11</sup> *ABL* 212, no. 170.

<sup>12</sup> The shape is compared by Mrs. Hopper, *ABL* 208, 174.

<sup>13</sup> Compare the palmettes on a *kylix* in the Museum Collection (1245, *GF* 1, III V, pl. 17, no. 2).

<sup>14</sup> Naples, RC 100, *ABL* 212, no. 102, *Barrois*, *Museum Collection*, *ABL* 212, no. 171.

<sup>15</sup> *ABL* 212, no. 171.

<sup>16</sup> *Ibid.* 212, no. 171.

<sup>17</sup> *Ibid.* 212, no. 174.



Little Lions,<sup>1</sup> and squatter taller models, near PL,<sup>2</sup> white-ground and red-ground. They are decorated with florals more often than abstract patterns, and the florals are usually palmettes, arranged horizontally, in a single or double row (PLATE 69, 4). The hearts of the palmettes are sometimes reserved, sometimes not; small arc-tendrils are common, as are abbreviated spandrel buds or groups of tiny dots. The shoulder decoration on the finer pieces is linked into buds, on the less careful pieces, rays; pattern *lekythoi* of shape PL, like figured *lekythoi* of the shape, not infrequently have black palmettes on reserved ground.

#### HAIMON WORKSHOP

A very large number of late, small, black-figure *lekythoi* have been attributed to the Haimon Painter<sup>3</sup> or to his manner. Some of them have florals in the picture panel, others are decorated exclusively with patterns<sup>4</sup> and the patterns are most often palmettes, arranged in a variety of ways. The Haimon Painter's pattern *lekythoi* probably span the later years of the first quarter of the fifth century and the earlier years of the second quarter. They follow those of the 581 and Diosphos Workshops, and are also related to the pattern *lekythoi* of the Beldam Workshop. First, the 581 Workshop. Among the Marathon *lekythoi* there are Haemonian elements,<sup>5</sup> and one is a chimney *lekythos* of the type often decorated by the Haimon Painter.<sup>6</sup> In style of figures and choice of pattern the Haimon Painter looks back to the Marathon Painter,<sup>7</sup> and some of his palmette *lekythoi* are very like the 581,<sup>8</sup> except in shape. The Haimon Painter took over the slim *lekythoi* of shape DL which the Diosphos Painter was decorating in his later years,<sup>9</sup> some of his patterns are derived from the Diosphos Workshop,<sup>10</sup> and his figure style sometimes comes close to that of the Diosphos Painter.<sup>11</sup> Other connections with the workshop are the Little Lion decorated by the Haimon Painter<sup>12</sup> and the shape and style of decoration of his white *ulabstra*,<sup>13</sup> on which registers of patterns alternate with miniature figure friezes<sup>14</sup> or rows of palmettes are arranged horizontally.<sup>15</sup> The Haimon Painter's relation to the Beldam Workshop is discussed below.

Since the Haimon Painter adds florals to the figures on some of his *lekythoi*, certain types of palmettes can be recognized as Haemonian, just as others are recognizably Diosphan or Pasiadean. On a small number of large red-ground cylinders (PLATE 77, 4),<sup>16</sup> whose shoulders are decorated with horizontal palmettes, instead of the painter's more usual rays or abbreviated lotus buds, palmettes and horizontal bands have been added to the picture panel, above or below the figures.<sup>17</sup> A similar use of palmettes is found on the Gela Painter's cylinder *lekythos* in Syracuse (PLATE 16, 4). Haemonian palmettes, like those of the Diosphos Painter, have reserved hearts, but they are not filled in with the touch of added colour, nor are they as carefully or as regularly rendered as those of the Pasiades. The less carefully executed palmettes and most of the smaller palmettes have the heart filled in with black paint from the palmettes' petals.<sup>18</sup> The larger, more carefully executed palmettes with reserved hearts have an arc above, which is dotted in white.<sup>19</sup> Arc-tendrils are added to the hearts of both types, but buds or blossoms are less common. In addition to these large cylinders with horizontal palmettes, there are a few smaller *lekythoi*, chimneys, on which palmettes of a different type appear in the picture panel.<sup>20</sup> One of them, in Oxford (PLATE 70, 4),<sup>21</sup> may serve as example: beneath the figure zone — Herakles and Kyknos — there are pairs of addorsed palmettes, with hearts filled in.<sup>22</sup>

Haemonian pattern *lekythoi* are rarely large or very carefully decorated.<sup>23</sup> The patterns are floral more often than abstract and palmettes more often than florals of other types. Some of the vases are red-ground,<sup>24</sup> some are white-ground. The red-ground *lekythoi* are small, tapering shoulder *lekythoi*, slimmer versions of the 581 type, with upright palmettes-on-Os in the 581 style<sup>25</sup> or straight-sided cylinders, descendants of the Diosphos Painter's DL, with rows of palmettes disposed horizontally.<sup>26</sup> In the Stadium Street grave there were small red-ground *lekythoi* with upright palmettes-on-Os and larger light-ground<sup>27</sup> *lekythoi* with horizontal palmettes.<sup>28</sup> The disposition of the horizontal palmettes, the addition of partly open buds, and the subsidiary chequery pattern at the shoulder-body join, reflect the Diosphos Workshop,<sup>29</sup> and the shape is near DL, Diosphan patterns are also found on Haemonian chimneys.<sup>30</sup> A slender white *lekythos* in the

<sup>1</sup> *ABL* 233. Haemonian florals are, of course, not limited to *lekythoi* from this workshop; counterexamples to the definition, and of the same generally low quality, are cups of different types produced in quantity by the Haimon Workshop, *ABV* 553, nos. 22-5; *BM* 1900; their handle florals are comparable to those on the *lekythoi*.

<sup>2</sup> The subsidiary pattern band occurs on all but *ABV* 243, nos. 4-6.

<sup>3</sup> *CI* Gorny 514, pl. 42 (T. 204 nos. 4-6).

<sup>4</sup> *ABV* 245, nos. 70-81. <sup>5</sup> Oxford nos. 245-247.

<sup>6</sup> *CI* Huxford, *CI* 1, pl. 70, no. 2 (others near DL with Beldam patterns).

<sup>7</sup> The *lekythos* illustrated in *ABV* 51, fig. 1, bottom row, nos. 1-3, are exceptions.

<sup>8</sup> For 245, *ABV* 51, fig. 1, nos. 1, 2, 3 top row, from the right.

<sup>9</sup> The most noticeable difference between 581 and Haemonian *lekythoi* is the shape of the *lekythos*.

Haemonian *lekythoi* are more slender. The change in proportions occurred some time in the early 480s, judging from the shapes represented in the Hermon deposit (*DPh* 2, pl. 21, no. 215 (broad) and pl. 22, no. 220 (slender) and in the Stadium Street Group (*ABV* 245, fig. 100). Haemonian and Beldam *lekythoi* are not more distinguished if the slant shoulder angle characteristic of Beldam *lekythoi* is not reserved, and if the 'waist' from *ABV* 270, 2851, 2852, is changed.

<sup>10</sup> *CI* Gorny 514, nos. 217, fig. 71, *ABV* 233.

<sup>11</sup> *ABV* 233, no. 2.

<sup>12</sup> *ABV* 245, fig. 1, top row, nos. 1, 2, 3, 4, from the right (small bottom row, nos. 1-3 (dates)).

<sup>13</sup> *CI* *ABV* 51, fig. 1, bottom row, no. 2, 1940.

<sup>14</sup> *ABV* 233, no. 47 (Marathon Collection, 1751, pl. 28, no. 2).

<sup>15</sup> *CI* Amsterdam, Musée Schoonhoven, 1182, *CI* 1, III B, pl. 1, no. 4.

<sup>1</sup> Little Lions, Cambridge, *CI* 134, *CI* 1, pl. 22, no. 22, nos. 34, 35 (from the same workshop). *CI* 1, pl. 22, no. 22, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

<sup>2</sup> PL, Cambridge, 181, *CI* 1, pl. 22, no. 22, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901,



*Cosmion* is comparable in size and shape. Its rows of horizontal palmettes beneath a chevron, and differ from the larger chalcidian *Stret* palmette *lekythoi* only in the more diffuse *Stret* decoration—horizontal palmettes like those on the shoulder of the *Harmon Painter's* large red-ground cylinders.

### *Harmon-Beldam pattern lekythoi*

The pattern *lekythoi* which seem to be associated with the Harmon Workshop are generally straight-sided cylinders, with top or chimney mouth, minimal abstract patterns, and a single or double row of horizontal palmettes. It is not always clear whether pattern *lekythoi* of the second quarter of the fifth century are Harmonian or whether they are from the Beldam or some other workshop. To judge from the number of pattern *lekythoi* of undecorated shape and on easily paralleled patternwork, there must have been other workshops producing pattern *lekythoi* at this time.<sup>2</sup> On the basis of this summary and highly selective study of the vases, I tentatively offer the following criteria for distinguishing Beldam from Harmonian pattern *lekythoi*:

1. Shape—most Beldam *lekythoi* have the sharp angle at the join of shoulder to body, characteristic of shape BEL.
2. Ground colour—Beldam pattern *lekythoi* are usually light-ground.
3. Patternwork (abstract)—prominent, especially meanders, lattice and lozenge.
4. Palmettes (floral)—palmettes, regularly upright, either old-fashioned or 'lyres', ivy-leaf—very common; laurel—rare.
5. Disposition of pattern—horizontal registers.
6. Added colour—red paint.

The Harmon and Beldam painters are closely related. Between them stand painters who seem to have been connected with both, and some of the pattern *lekythoi* which cannot easily be assigned to either may have been decorated by some of them.<sup>3</sup> There are tall, very straight-sided cylinders with deep-rim mouths—Harmonian in the Diosphan tradition—decorated exclusively with rectilinear patterns—more characteristic of the Beldam Workshop;<sup>4</sup> and there are fuller cylinders—nearer shape DL, with Beldam ivy-leaf and a Beldam lozenge, and Harmonian palmettes.<sup>5</sup>

The Harmon and Beldam pattern *lekythoi* which are the most like each other are the

ones which are the least characteristic of early painters—the *lekythoi* decorated with upright palmettes-on-Os in the old 351 scheme (cf. PLATE 69. 7, 5).<sup>6</sup> The Beldam *lekythoi* reproduce the upright palmettes-on-Os with little or no variation. They differ from Harmonian *lekythoi* of the type more in the shape of the vase itself than in its decoration. How long were these old-fashioned pattern *lekythoi* produced? Probably well into the second half of the fifth century,<sup>7</sup> but not as late as the ivy-leaf and laurel *lekythoi*.

### BELDAM WORKSHOP

Since Miss Haspels recognized the importance of the Beldam Workshop, there has been a tendency to attribute to it all pattern *lekythoi* from the 460s onwards. The workshop was influential and probably large, but it can scarcely be responsible for the number of pattern *lekythoi* of different shapes and styles of decoration which are known from the second half of the fifth century. The pattern *lekythoi* of this period require more detailed treatment than is possible here, to distinguish what is Beldam from what is not. I shall limit myself to the Beldam Painter, his immediate workshop, and painters who are known to have been influenced by him, and to pattern *lekythoi* which are not decorated with the upright palmettes-on-Os.

The Beldam Painter's career probably covers most of the second quarter of the fifth century B.C. He does not seem to have been active earlier,<sup>8</sup> his heritage seems to lie within the Workshop of the Athena and Theseus Painters, and certain details of shape, pattern, and iconography point to the Theseus Painter himself (see p. 19). Two of the Beldam Painter's large white-ground BELA are decorated exclusively with patterns and these may be taken as representative of the painter. One of the vases was found in a grave in the Athenian Kerameikos and is now in the Kerameikos Museum (PLATE 70. 5);<sup>9</sup> the whereabouts of the second, once on the Munich Market,<sup>10</sup> is unknown. The Munich *lekythos* has undecorated neck, rays on the shoulder, and a combination of patterns on the body which may be paralleled on *lekythoi* of other shapes from the workshop:<sup>11</sup> a central palmette composition framed above by a key and lattice, below by a reserved zigzag and double ivy chain. The central floral composition is two adjoined lyre palmettes, whose tendrils terminate in lateral palmettes. Lyrical palmettes (see p. 96) are popular on Beldam pattern *lekythoi* (cf. PLATE 69. 3, 6). The earlier lyres are fully formed, the later lyres are 'sunken', that is the base of the palmette is submerged beneath the ground line. Beldam *lekythoi* with lyre palmettes are generally larger and finer than the majority of the workshop's pattern *lekythoi*; some have clusters of small dots disposed decoratively in the field,<sup>12</sup> and a very few incorporate figures into the floral composition

<sup>2</sup> *Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, and p. 22.

<sup>3</sup> Cf. *Harmon*, CI<sup>1</sup> 1. 21, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

<sup>4</sup> *Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

<sup>5</sup> *Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

<sup>6</sup> *Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

*Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

*Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

*Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

*Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

*Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

<sup>7</sup> *ABL* 131 f. Cf. *Castro*, CI<sup>1</sup> 1. 21, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

<sup>8</sup> Cf. *AE* 1938, 71 f. 17, 27, no. 87, with the fragment of a musty column where *lekythoi* (p. 75, fig. 148) and Beldam pattern *lekythoi* (p. 20, fig. 121).

<sup>9</sup> Cf. *AE* 1938, 71 f. 17, 27, no. 87, with the fragment of a musty column where *lekythoi* (p. 75, fig. 148) and Beldam pattern *lekythoi* (p. 20, fig. 121).

<sup>10</sup> Cf. *AE* 1938, 71 f. 17, 27, no. 87, with the fragment of a musty column where *lekythoi* (p. 75, fig. 148) and Beldam pattern *lekythoi* (p. 20, fig. 121).

<sup>11</sup> *Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

<sup>12</sup> *Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

*Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.

*Harmon*, *Opuscula* 71, *Capitulum* Museum, CI<sup>1</sup> 1. 28, no. 2, 4; *Frankfort*, CI<sup>1</sup> 1. 21, no. 2, 4; *Münchener*, CI<sup>1</sup> 1. 21, no. 2, 4.







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## EXPLANATION

The figures are drawn by the author and should not be taken for a strictly accurate reproduction of the original. When the source of the drawing is not my museum notes, I have cited the published photograph or drawing from which I have taken it and to which reference should be made.

Figures 1 and 2 (Lotus Chains) and Figure 3 (Architectural Decoration) are taken from publications, for the reader's convenience.

Figures 4 and 5 (Meanders) are a compilation of linear patterns taken from Beazley's publications, especially:

*BSA* xviii (1911-12), 231, fig. 6; xix (1912-13), 242, fig. 10.

*JHS* xxx (1910), 54 f.; xxxi (1911), 279, fig. 3; 292, fig. 8; 293, fig. 9; xxxiv (1914), 186, 218; xlii (1922), 86 ff.

*CB* iii.

Figure 6 (Types of Shoulder Palmettes) is explained on pages 33 f.

Figures 7 to 24 (Shoulder Patterns)

The shoulder field, regardless of its diameter, is represented by a circle of uniform size; the handle is omitted and the neck is represented by a central, smaller circle. Differences in technique, which cannot be indicated in the drawing, are noted in the entry for each vase.

Figures 25 to 27a (Handle Decoration)

The handle is not indicated; it forms the central axis of the floral composition on all of the vases.

Figures 27b to 34 (Side-Palmettes)

The central figure composition framed by the palmettes is represented by a blank space. Reference to plates 58-9 will make this clear.

Figure 1. Lotus Chains

- a. *Polos* of the Berlin Goddess. Incised on marble and picked out in paint. K. Blümel, *Katalog der Sammlung antiker Skulpturen, Staatliche Museen zu Berlin*, ii. 1 (1940), pls. 5-6.
- b. Incised ivory panel, lower border. From Külünjik, Nineveh. Late eighth century. R. D. Barnett, *A Catalogue of the Nimrud Ivories* (1957), pl. 128 (T 24).
- c. 'Melian' amphora, Athens. National Museum, 474. A. Conze, *Melische Thongefässe* (1862), pl. 1. 5.
- d. François Vase, Florence, Archaeological Museum, 4209. *ABV* 26, no. 1; *FR*, pl. 3. 5.
- e. François Vase. *FR*, pl. 3. 3.
- f. François Vase. *FR*, pl. 3. 3.
- g. *Polos* of the Lyons *kore*. Incised on marble and picked out in paint. Lyons Museum. H. Schrader, *Die archaische Marmorbildwerke der Akropolis* (1939), 67, fig. 32.
- h. Black-figure *dinos*, Athens, Acropolis, 606. *ABV* 81, no. 1. Graef, pls. 30-2.

Figure 2. Lotus Chains

- a. Black-figure column-crater, Delos, 593. *ABV* 122, no. 22 (Lydan). *Delos* x, pl. 45.
- b. Black-figure neck-amphora, Paris. Cab. Méd., 222. *ABV* 152, no. 25 (Amasis Painter); Karouzou, pl. 31.



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3. *Black-figure vase (shoulder) Sicily, Tychon, Paris, Louvre, 1892, no. 76 (Diogenes Painter); ABL, pl. 15, 3.*
4. *Black-figure vase (shoulder) Sicily, Tychon, Paris, Louvre, 1892, no. 76 (Diogenes Painter); ABL, pl. 15, 3.*
5. *Black-figure vase (shoulder) Sicily, Tychon, Paris, Louvre, 1892, no. 76 (Diogenes Painter); ABL, pl. 15, 3.*
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7. *Black-figure vase (shoulder) Sicily, Tychon, Paris, Louvre, 1892, no. 76 (Diogenes Painter); ABL, pl. 15, 3.*
8. *Black-figure vase (shoulder) Sicily, Tychon, Paris, Louvre, 1892, no. 76 (Diogenes Painter); ABL, pl. 15, 3.*
9. *Black-figure vase (shoulder) Sicily, Tychon, Paris, Louvre, 1892, no. 76 (Diogenes Painter); ABL, pl. 15, 3.*
10. *Black-figure vase (shoulder) Sicily, Tychon, Paris, Louvre, 1892, no. 76 (Diogenes Painter); ABL, pl. 15, 3.*

Figure 2. Archimand Doctor (BSA inv. 1910), 118 ff. (Plommet), *Heip* xxxix (1970), 216 f. (p. 200).

- a. *Athenian vase, Delphi (inv.) Painted on marble; Audot, Fouilles de Delphes, II (1913), pl. 27.*
- b. *Athenian vase, Delphi (inv.) Painted on marble; Audot, op. cit., pl. 27.*
- c. *Athenian vase, Delphi (inv.) Painted on marble; Audot, op. cit., pl. 27.*
- d. *Athenian vase, Delphi (inv.) Painted on marble; Audot, op. cit., pl. 27.*
- e. *Athenian vase, Delphi (inv.) Painted on marble; Audot, op. cit., pl. 27.*
- f. *Athenian vase, Delphi (inv.) Painted on marble; Audot, op. cit., pl. 27.*
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- h. *Athenian vase, Delphi (inv.) Painted on marble; Audot, op. cit., pl. 27.*
- i. *Athenian vase, Delphi (inv.) Painted on marble; Audot, op. cit., pl. 27.*
- j. *Athenian vase, Delphi (inv.) Painted on marble; Audot, op. cit., pl. 27.*

Figure 4. Meanders and Pattern Squares (JHS vol. 37 f.)

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- a. *JHS vol. 37, fig. 34, The Boke Painter (Melbourne, 1964), 7 (ULEA).*
- b. *JHS vol. 37, fig. 34.*
- c. *JHS vol. 37, fig. 34.*
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- g. *JHS vol. 37, fig. 34.*
- h. *JHS vol. 37, fig. 34.*
- i. *JHS vol. 37, fig. 34.*
- j. *JHS vol. 37, fig. 34.*
- k. *JHS vol. 37, fig. 34.*
- l. *JHS vol. 37, fig. 34.*
- m. *JHS vol. 37, fig. 34.*
- n. *JHS vol. 37, fig. 34.*
- o. *JHS vol. 37, fig. 34.*
- p. *JHS vol. 37, fig. 34.*
- q. *JHS vol. 37, fig. 34.*
- r. *JHS vol. 37, fig. 34.*
- s. *JHS vol. 37, fig. 34.*
- t. *JHS vol. 37, fig. 34.*
- u. *JHS vol. 37, fig. 34.*
- v. *JHS vol. 37, fig. 34.*
- w. *JHS vol. 37, fig. 34.*
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2. *Dion, Heron, 1947, Lesgros Group, ABL 196, no. 274 (black on red ground); ABL, pl. 20, 1, Page 9, 11.*
3. *London, British Museum, 1952, (85), Edinburgh Painter, ABL 216, no. 1 (black on red ground); ABL, pl. 27, 3, Page 11.*
4. *Athens, National Museum, 1114, Edinburgh Painter, ABL 216, no. 16 (black on white ground); ABL, pl. 27, 3, Page 11.*
5. *New York, Metropolitan Museum of Art, 41, 181, 146, Athens Painter, ABL 217, no. 72 (black on white ground); Page 13.*
6. *New York, Metropolitan Museum of Art, 41, 181, 146, Athens Painter, ABL 217, no. 72 (black on white ground); Page 13.*
7. *Athens, National Museum, 1274, Phrygia Painter, ABL 219, no. 14 (black on red ground); ABL, pl. 20, 6, Page 14.*
8. *Syracuse, Museo Nazionale, 2187, Gela Painter, ABL 216, no. 24 (black on white ground); ABL, pl. 27, 1, Page 18.*
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13. *London, British Museum, D 65, Group of London D 65, ABL 612, no. 2 (black on white ground); Page 19, Plate 18, 3.*
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 108. Athens, National Museum, 18739. Sabouroff Painter. *ARI* 845, no. 167 (glaze on white ground). Page 39.  
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 251. New York, Metropolitan Museum of Art, 07.286.41. Painter of New York 07. *ARI* 454 (black on red ground). Page 92.  
 252. Boston, Museum of Fine Arts, 99.326. Gels Painter. *ARI* 209, no. 81 (black on red ground). Page 92. Plate 17. 2.  
 253. Once New York, Gallatin. Kephissos Painter. *ARI* 130, no. 3; *ARI* 514 and p. 569, no. 2 (black on white ground). Pages 93, 94. Plate 16. 2.  
 254. Vienna, Kunsthistorisches Museum, 3607. Dionysos Workshop. *ARI* 319, no. 10 (black on white ground). Page 93. Plate 55. 2.  
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a. *Adonis* of the *Adonis* *parvula*



b. *Adonis* of the *Adonis* *parvula*



c. *Adonis* of the *Adonis* *parvula*



d. *Adonis* of the *Adonis* *parvula*



e. *Adonis* of the *Adonis* *parvula*



f. *Adonis* of the *Adonis* *parvula*



g. *Adonis* of the *Adonis* *parvula*



h. *Adonis* of the *Adonis* *parvula*

FIGURE 1. LOTUS CHAINS





FIGURE 1. LOTUS CHAINS

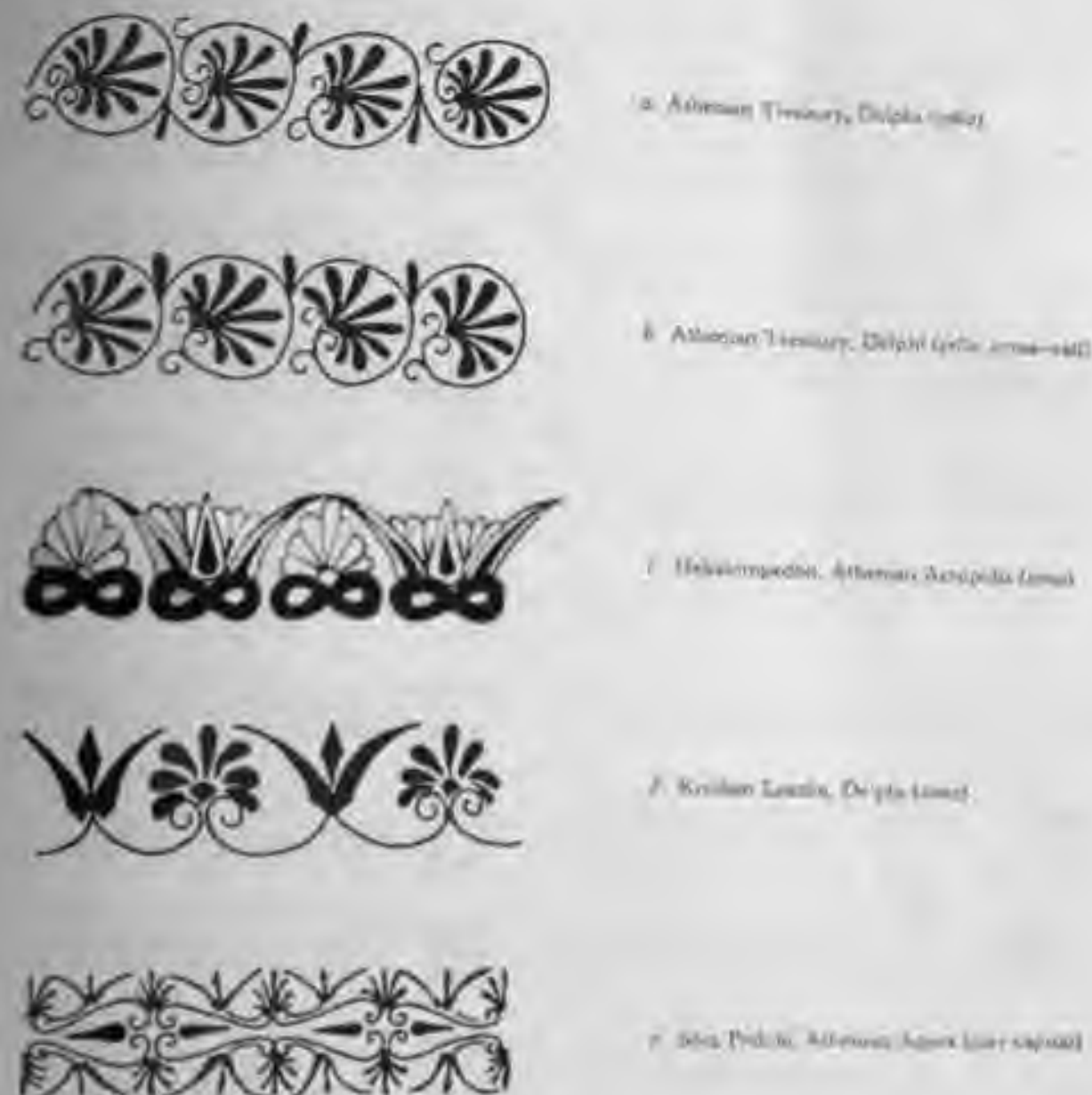


FIGURE 2. ARCHITECTURAL DECORATION



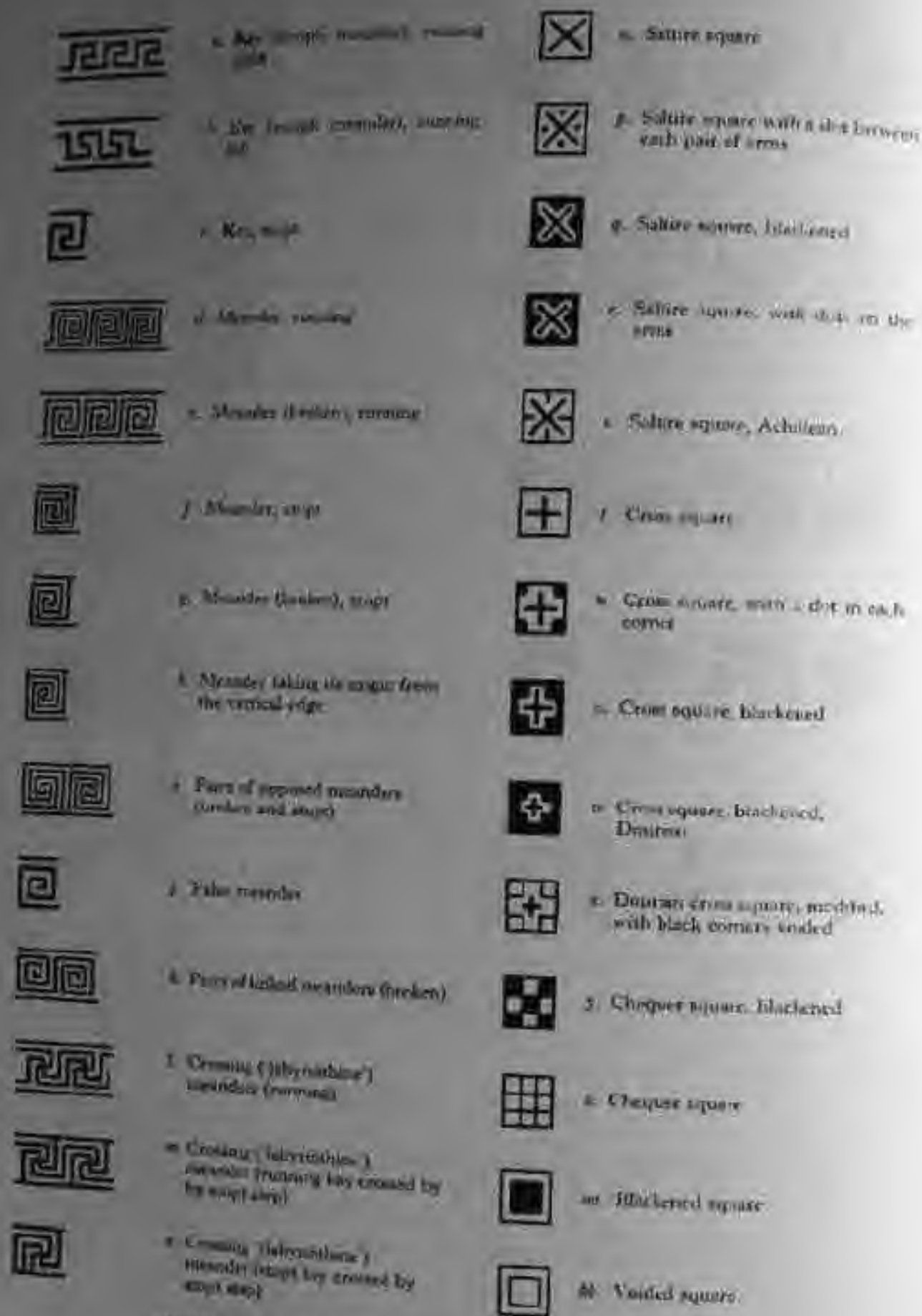


FIGURE 4. MEANDERS AND PATTERN-SQUARES



- a. Step key, alternately facing right and left, and white squares alternately attached to the upper and lower borders (ULPA).  
Berlin Painter and his school
- b. Meander (broken) alternating with white squares, slightly upright and normal.  
Berlin Painter and his school
- c. Part of opposing broken meanders alternating with black cross squares.  
School of the Berlin Painter
- d. Groups of eight meanders facing alternately right and left with white squares depending alternately from the upper and lower borders.  
Achilles Painter
- e. Eight meander (broken) alternating with blackened double cross squares, alternately upright and normal.  
Achilles Painter, upper border
- f. Eight meander (broken) alternating with blackened white squares, alternately upright and normal.  
Achilles Painter, lower border
- g. Groups of opposing (broken) meanders enclosing white squares.  
Athens, National Museum, 19215
- h. Repeating (broken) meanders alternating with white squares within vertical hedges.  
Red Workshop
- i. Repeating meander enclosing white squares.  
Paris, Louvre, CA 519, Group H
- j. Part of linked (broken) meanders alternating with blackened cross squares.  
Athens, Redner Workshop
- k. Crossing ('labyrinthine') meander, running obliquely with pattern squares.  
Laurion and Pinakes
- l. Embattled meander with blackened squares at the ends
- m. Embattled meander alternating with white squares
- n. Hillet (reserved unpublished computer-embroidered).  
Anaphora Group

FIGURE 5. MEANDERS





Type I



Type I B



Type I A



Type I A A



Type II B



Type II A



Type II A A

FIGURE 6 TYPES OF SHOULDER PALMETTES



a. Cairo, Jernstedt Collection  
Pena



b. Debes, Hensley, 341  
Lingen Group



c. London, British Museum, no 4. 45. 57  
Edinburgh Proter

FIGURE 7 SHOULDER PATTERNS





a. Athens, National Museum, 1123.  
Edinburgh Painter



b. New York, Metropolitan Museum of Art  
41.492.145.  
Athens Painter



c. New York, Metropolitan Museum of Art  
10.210.41.  
Kilgus Painter

FIGURE 1. SHOULDER PATTERNS



d. Athens, National Museum, 1124.  
Pompeii Painter



e. Stockholm, Museum Nationalt, 1187.  
Cape Girardeau



f. Syracuse, Museo Nazionale, 1128.  
Cala Painter

FIGURE 2. SHOULDER PATTERNS





a. Ashmolean Museum, 1820.  
Baldwin Painter



b. Ashmolean Museum, 1820.  
Baldwin Painter



c. Ashmolean Museum, 1820.  
Baldwin Painter

FIGURE 10. SHOULDER PATTERNS



a. London, British Museum, G. 9.  
Group of London 1142



b. Madrid, Museo Arqueológico Nacional, 1840.  
Lampas Painter



c. New York, Metropolitan Museum of Art,  
41.19.104.  
Inscription Painter

FIGURE 11. SHOULDER PATTERNS





a. New York, Metropolitan Museum of Art,  
55.11.8.  
Vase of Phrygia



b. London, British Museum, 1862.2.12.1.  
Furnace of Athens 1846



c. Boston, Museum of Fine Arts, 95.42.  
Painter of London II 241, 1847



d. Palermo, Museo Colonna, 1141.  
Unattributed



e. New York, Metropolitan Museum of Art,  
66.10.1.124.  
Villa Tiberia Painter, 1848



f. New York, Metropolitan Museum of Art,  
67.11.38.  
Unattributed

FIGURE 12. SHOULDER PATTERNS

FIGURE 12. SHOULDER PATTERNS





5. Athens, National Museum, 1933.  
Bonanquet Painter



6. Athens, National Museum, 1932.  
Bonanquet Painter

FIGURE 14. SHOULDER PATTERNS



7. New York, Metropolitan Museum of Art,  
ca. 1940-50.  
Bonanquet Painter



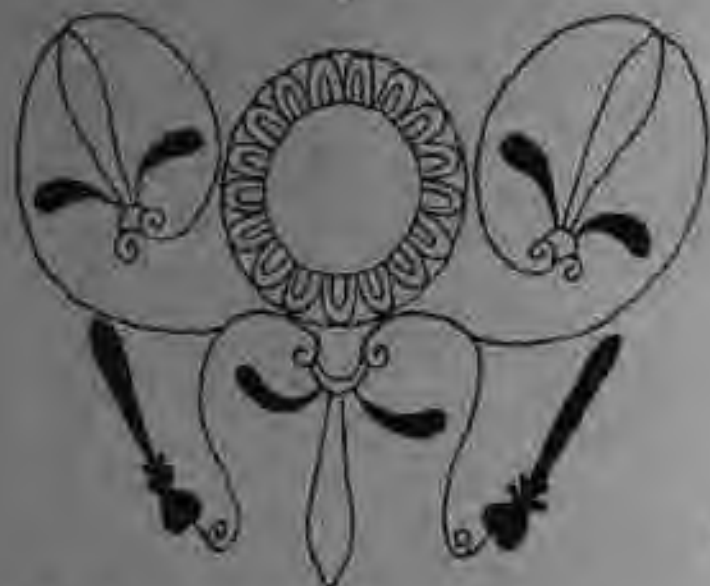
8. Berlin (East), Staatliche Museum, 1955.  
Bonanquet Painter

FIGURE 15. SHOULDER PATTERNS





a. Boston, Museum of Fine Arts,  
no. 866.  
Thompson Painter, 450-400

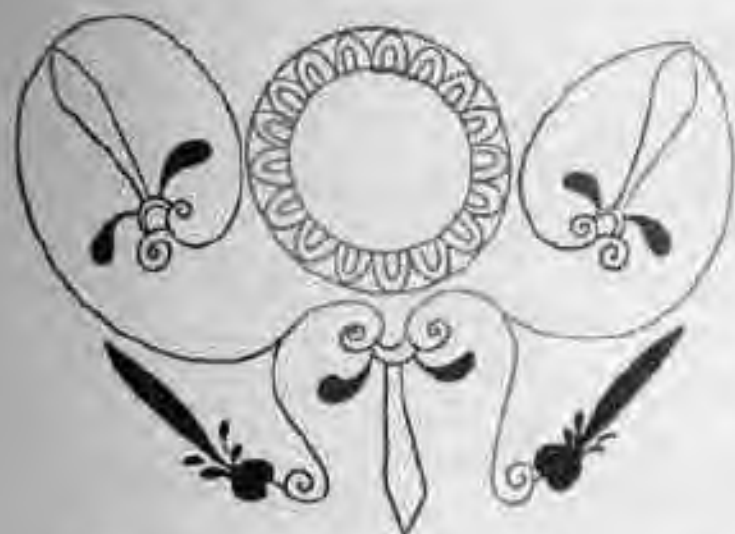


b. New York, Metropolitan Museum of  
Art, 19.212.8.  
Thompson Painter, 450-400



c. Athens, National Museum, 16414.  
Unattributed

FIGURE 16. SHOULDER PATTERNS



a. Athens, National Museum, 17710.  
Schwarzl Painter



b. Athens, National Museum, 18787.  
Schwarzl Painter



c. New York, Metropolitan Museum of  
Art, 19.25.19.  
Schwarzl Painter

FIGURE 17. SHOULDER PATTERNS





a. Athens, National Museum, 1910.  
Thamnos Painter



b. New York, Metropolitan Museum of Art, 14.48.10.  
Thamnos Painter



c. New York, Baker Collection.  
Thamnos Painter

FIGURE 18. SHOULDER PATTERNS



d. Berlin, Staatliche Museen, 1441.  
Achilles Painter



e. Athens, National Museum, 1818.  
Achilles Painter



f. New York, Metropolitan Museum of Art, 49.28.47.  
Achilles Painter

FIGURE 19. SHOULDER PATTERNS





a. New York, Metropolitan Museum of Art, 68.1.177  
Achilles Painter



b. New York, Metropolitan Museum of Art, 68.1.178  
Achilles Painter



c. Boston, Museum of Fine Arts, 11.197  
Achilles Painter

FIGURE 20. SHOULDER PATTERNS



d. Berlin, Antikensammlung, 19.10.1  
Achilles Painter



e. London, Museum of Fine Arts, 19.10.1  
Achilles Painter



f. New York, Metropolitan Museum of Art, 68.1.179  
Philo Painter

FIGURE 21. SHOULDER PATTERNS





a. Athens, National Museum, 1942.  
Achaean, Phiale Painter?



b. New York, Metropolitan Museum of Art, 44.53.  
Achaean, Phiale Painter?



c. Athens, National Museum, 1942.  
Phiale Painter?

FIGURE 22. SHOULDER PATTERNS



a. London, British Museum, D 46.  
Red Painter



b. New York, Metropolitan Museum of Art, 44.53.12.  
Painter of Munich 4233



c. London, British Museum, D 29.  
White Painter

FIGURE 23. SHOULDER PATTERNS





a. New York, Metropolitan Museum of Art. 73.2.1.  
Quadruple Painter



b. Athens, National Museum. 1933.  
Bird Painter?



c. Athens, National Museum. 1933.  
Group B

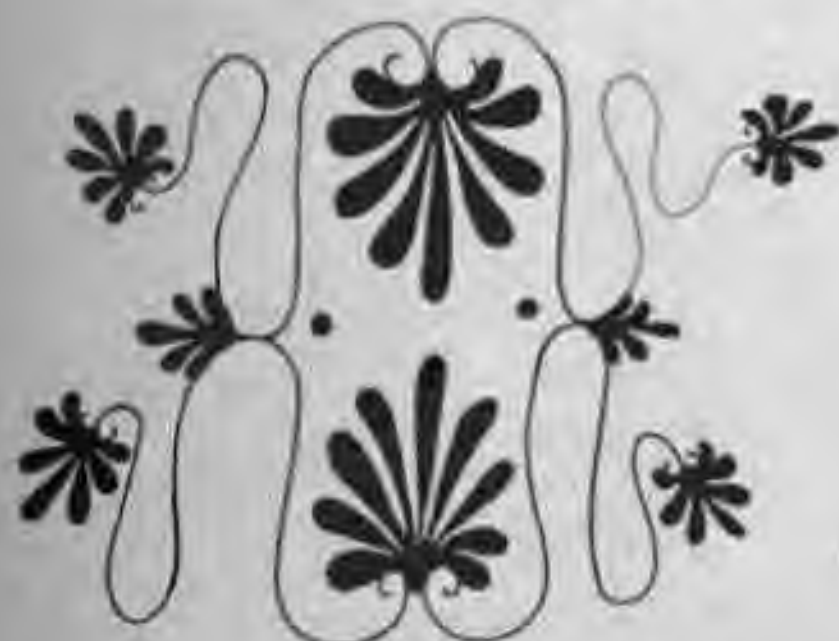
FIGURE 26 SHUULUGU PATTERNS



a. New York, Metropolitan Museum of Art. 73.2.1.  
Painter of New York 47



b. New York, Metropolitan Museum of Art. 73.2.1.  
Painter of New York 47



c. Athens, Museum of Fine Arts. 1933.  
Caly Painter

FIGURE 27 HANILE DECORATION





1. Troy, New York, Tully Collection. Kephissophos Painter



2. Greensboro, North Carolina, J. H. H. Collection. Two-line Painter (see 1)



3. Vienna, Kunsthistorisches Museum, 1607. Diosphos Workshop?

FIGURE 16. HANDLE DECORATION



4. Copenhagen, National Museum, 2082. Two-line Painter (see 1)



FIGURE 17. HANDLE DECORATION AND SIDE-PALMETTES





a. Greek vase, Wilanow Collection, Driophas Painter



b. New York, Metropolitan Museum of Art, 46-1076, Driophas Painter  
FIGURE 24. SIDE-PALMETTES



c. Thales, Munich, B. 46.84, Painter of Würzburg 117



d. New York, Metropolitan Museum of Art, 46-1076, Driophas Painter

FIGURE 25. SIDE-PALMETTES





a. Caricatures from the artist's studio of the Yale Library



b. New York, Metropolitan Museum of Art, 1911-1912, Douglas Workshop



d. Osei Bawa Collection, Douglas Workshop



FIGURE 10. SIDE-PALMETTES



a. Hildesheim, Museum Naumann, Douglas Workshop



b. Cambridge, Massachusetts, Fogg Museum, 1911-1912, Douglas Workshop

FIGURE 11. SIDE-PALMETTES





a. *Worcester Record Museum, 185134. Doughton Workshop.*



c. *Dale Mallet (MS).*  
FIGURE 12. SIDE-PALMETTES



b. *Print. From Book, 118. Palace of Fontainebleau.*



d. *Antoni Mallet.*

FIGURE 13. SIDE-PALMETTES





• Kilmucke, Herculaneum, Bosnian Workshop



• Adria, National Museum, 1899: Bosnian Workshop

FIGURE 34. SIDE-PALMETTES

## LIST OF PLATES AND ICONOGRAPHICAL NOTES

THE information given for each object may include: museum inventory number, attribution, date, basic dimensions, and provenience. I also give text and figure references. The attributions are Beazley's (*Attic Black-figure Vase-painters*, *Attic Red-figure Vase-painters*, and *Paralipomena*) or Hespelt's (*Attic Black-figured Lekythoi*) unless specified. Most of the dates are in terms of quarter-centuries, not because I wish to be elusive, but because it is very difficult to date more precisely, with any degree of accuracy (see pp. 131 ff. on Chronology). Closer dates are based largely on Beazley's remarks in *Vases in American Museums*, *Attic Vase-Painting in the Museum of Fine Arts, Boston*, and the Oxford *Corpus Vasorum Antiquorum*; errors are my own.

Little or nothing is said about the technique of white *lekythoi*, beyond noting 'glaze outline', 'matt outline', or 'second white', according to Beazley's lists. Much of the colour which originally enhanced these vases has faded, and we cannot be certain that what remains has not sometimes been altered by time or the elements; a technical history of white *lekythoi* remains to be written. For the present, the following studies may be useful:

White slip	Addendum by Maria Burrows to R. A. Higgins, <i>Catalogue of the Terracotta in the Department of Greek and Roman Antiquities, British Museum</i> (1954): p. viii; Beazley, <i>Attic White Lekythoi</i> , 3.
Second white	Beazley, <i>AWL</i> , 14. C. M. Robertson, <i>Greek Painting</i> , 127 ff.
Glaze and matt paint	J. V. Noble, <i>The Techniques of Painted Attic Pottery</i> (1965), 61 f.; Beazley, <i>AWL</i> , 4 ff.; <i>IRF</i> 753, 826, 1042 and 1227, 1242 (the two are not always distinguishable). Robertson, <i>GP</i> 148 f. Aran, Hirsch, and Steffen, 159 ff., 363 ff.
Added colours	R. A. Higgins, <i>Catalogue</i> , 1 ff. Beazley, <i>AWL</i> , 6 f. Noble, <i>Techniques</i> , 61 f.
Preliminary sketch	<i>JHS</i> lxxxv (1965), 68 (P. E. Carlsen).

## ICONOGRAPHICAL NOTES ON PLATES 18-54

The vases in Plates 1-72 have been selected because they illustrate, broadly and representatively, the origins and development of white *lekythoi*, since this development is dependent on vases of other shapes and other techniques. In other techniques, black- and red-figure, vases of different shapes are also illustrated. The basic information for each object is given in the List of Plates; the Iconographical Notes are supplementary. Almost all of the vases in Plates 18-54 are white *lekythoi*, and most have funerary iconography, reflecting the special use of the vase. Those whose iconography is not drawn from contemporary Athenian rites of death and burial are not described in detail.

The order of the Plates follows the text more than strict chronology or style but Plates 18-54, with very few exceptions, may be taken as a pictorial history of the Athenian white *lekythoi*. Unattributed and little-known *lekythoi* are illustrated, as well as those by well-known painters, for the minor works help us to appreciate the major and, often, they show us how closely the two are related.



## LIST OF PLATES

- 1.1. *From Munich, by Laporte, 1941. Black-figure hydria by the Athena Painter (ABV 134, no. 49). Third quarter of the sixth century.*  
*Photograph: Museum and Chemicals, Paris.*  
 Pages 7, 77
- 1.2. *From Agorá Museum, Egypt. Fragment of a black hydria (black-figure) by Ptoios (ABV 205, no. 1). Last quarter of the sixth century. Fragment: 8 cm by 7.8 cm.*  
*Photograph: Agorá Excavations, American School of Classical Studies, Athens.*  
 Page 10
- 1.3. *From British Museum, 1901. Hydria in Sic's technique by Ptoios (ABV 205, no. 1). Last quarter of the sixth century. Total height: 21.5 cm.*  
*Photograph: Museum.*  
 Pages 11 n. 14, 17, 177 f. and n. 17
- 2.1. *From Munich (Museum), fragment of a black hydria (black-figure) by Ptoios (ABV 205, no. 1). Last quarter of the sixth century. Height: 21.5 cm.*  
*Photograph: Museum.*  
 Pages 10, 12, 13, 94
- 2.2. *From Munich (Museum), fragment of a black hydria (black-figure) by Ptoios (ABV 205, no. 1). Last quarter of the sixth century. Height: 21.5 cm.*  
*Photograph: Museum.*  
 Pages 10 n. 13, 13, 94
- 3.1. *From Kunsthistorisches Museum, 75. Black-figure hydria of the Leagros Group (ABV 379, no. 27). Slightly the Athena Painter and the Leagros Group? Last quarter of the sixth century. Height: 30 cm. Shoulder diameter: 17.5 cm.*  
*Photograph: Photo Meyer, Vienna.*  
 Pages 20, 78
- 3.2. *From Bonn, Bonn University, Funke Collection, B 476. Black-figure hydria ('compromise' shape) of the Leagros Group, probably by the Athena Painter (Kunze), *Sammlung Funke*, 84 L. no. 76). Last quarter of the sixth century. Height: 27.7 cm. Shoulder diameter: 14.5 cm.*  
*Photograph: Museum.*  
 Pages 13, 38, 92, 93, 121
- 4.1. *From Athens, National Museum, 2145. Hydria in Sic's technique by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. Height: 21.8 cm.*  
*Photograph: from ABV pl. 19, 4.*  
 Pages 116, 118
- 4.2. *From Vienna, Kunsthistorisches Museum, 753. Black-figure hydria ('compromise' shape) near the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. Height: 21.8 cm. Shoulder diameter: 17.8 cm.*  
*Photograph: Photo Meyer, Vienna.*  
 Page 11
- 4.3. *From Bonn (West), Staatliche Museum, 716. Black-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. Height: 27 cm.*  
*Photograph: Museum.*  
 Pages 8, 26, 95
- 4.4. *From Oxford, Ashmolean Museum, 1949.751. Black-figure hydria (white-ground) by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. Height: 21.5 cm. Shoulder diameter: 17.5 cm.*  
*Photograph: Museum.*  
 Pages 8, 26, 97

## LIST OF PLATES AND ICONOGRAPHICAL NOTES

- 5.1. *Oxford, Ashmolean Museum, 1949.751. Red-figure hydria by the Athena Painter (ABV 134, no. 49). Last quarter of the sixth century. Height (as preserved): 27.2 cm. Shoulder diameter: 17.5 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 5.2. *From Agorá Museum, Egypt. Fragment of a black hydria (black-figure) by the Athena Painter (ABV 205, no. 1). Last quarter of the sixth century. Height (as preserved): 17.8 cm. Shoulder diameter: 17.8 cm.*  
*Photograph: Agorá Excavations, American School of Classical Studies, Athens.*  
 Pages 13, 78 n. 2
- 6.1. *Bonn, Museum of Fine Arts, 1901. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm. Shoulder diameter: 17.5 cm.*  
*Photograph: Museum.*  
 Pages 13, 78 n. 2, 79 n. 6
- 6.2. *From Agorá Museum, Egypt. Red-figure hydria by the Athena Painter (ABV 205, no. 1). Last quarter of the sixth century. From Agorá. Height: 21 cm.*  
*Photograph: from ABV pl. 19.*  
 Pages 10, 17
- 6.3. *From London, British Museum, 1901. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 6.4. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 7.1. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 7.2. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 7.3. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 7.4. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 8.1. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 8.2. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 9.1. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17
- 9.2. *From Bonn, Bonn University Museum of Art and Archaeology, 716. Red-figure hydria by the Chama Painter (ABV 203, no. 1). Last quarter of the sixth century. From Bonn. Height: 21 cm.*  
*Photograph: Museum.*  
 Pages 10, 17



- 7-8 Athens National Museum, 12506 (old inventory number) by Douris (*ARV* 447; no. 273 bis; and  
 previously *Fuchs*, *Antike Plastik*  
 (Munich, 1911), 105 ff., pl. 74, fig. 3;  
*Lustrum* from Kerkyra, pl. 12, fig. 2 (Marion Oak)  
 Height: 32 cm.  
 Photograph: Museum.  
 Page 32, 77
- 7-9 London, British Museum, E 505 (detail). Red-figure *lekythos* (standard shape) at the join of bowl to foot (in foot) (cf.  
*Durand* 1897, p. 100). First quarter of the fifth century. From Corcyra. Height: 28.5 cm.  
 Photograph: Museum.  
 Page 32
- 8-2 Athens, Epigraphic Museum, 1161 (1886). White *lekythos* (glaze outline) by Douris (*ARV* 445; no. 266).  
 First quarter of the fifth century. From Salamis. Height: 32.9 cm. Shoulder diameter: 11.7 cm. (The  
 neck, neck part of the shoulder, and foot are restored.)  
 Photograph: Museum.  
 Page 29 f., 142
- 9-10 Cleveland Museum of Art, 16.124 (Edward C. Hansen Jr. Bequest). White *lekythos* (glaze outline)  
 by Douris (*ARV* 445; no. 267 bis; still *Peter* 1976). First quarter of the fifth century. Height: 31.7 cm.  
 Shoulder diameter: 11 cm.  
 Photograph: Museum.  
 Pages 27, 29 ff., 78 n. 3, 108
- 10-1 Boston, Museum of Fine Arts, 95.41. Red-figure *lekythos* (standard shape) by Douris (*ARV* 447; no.  
 267). First quarter of the fifth century. From Athens. Height: 30.2 cm. Shoulder diameter: 10 cm.  
 Photograph: Museum.  
 Pages 16, 25, 29, 31, 50
- 12-2 London, British Museum, E 573. Red-figure *lekythos* (standard shape) from the Bowdoin Workshop  
 (1897-1898; *ABZ* add. no. 12). First quarter of the fifth century. Height: 29.23 cm.  
 Photograph: Museum.  
 Pages 15, 22, 24, 79, 124
- 12-3 Boston, Radcliffe University, Fuchs Collection, S 502. Black-bodied *lekythos* (standard shape; red-figure  
 shoulder) from the Bowdoin Workshop (Kamisch, *Sammlung Fuchs*, 108, no. 92). First quarter of the  
 fifth century. Height: 29 cm. Shoulder diameter: 10 cm.  
 Photograph: Museum.  
 Pages 16, 23, 79, 124
- 12-4 London, British Museum, 63.7.28.45.1 (detail). Black-bodied *lekythos* (standard shape; red-figure  
 shoulder) from the Bowdoin Workshop (*ABZ* 262, no. 4; *ABV* 324). First quarter of the fifth century.  
 Height: 30 cm. Shoulder diameter: 11 cm.  
 Photograph: Museum.  
 Pages 16, 22, 79, 124
- 13-1 Paris, École Française Collection. Black-figure *lekythos* (standard shape; red-figure shoulder) from the Bow-  
 doin Workshop (*ABZ* 324; *Fuchs* 282). First quarter of the fifth century.  
 Photograph: Musée de la Ville de Paris.  
 Pages 22, 24, 79, 124
- 13-2 Atlanta, Museum of Art, 1992. Black-figure *lekythos* (standard shape; red-figure shoulder) from the  
 Bowdoin Workshop (*ABZ* 262, no. 4; *ABV* 324). First quarter of the fifth century. Height: 31 cm.  
 Shoulder diameter: 10.5 cm.  
 Photograph: Museum.  
 Pages 16, 22, 24, 79, 124
- 14-1 New York, Metropolitan Museum of Art, 41.10.146 (Rogers Fund, 1941). Black-figure *lekythos* (white  
 ground workshop; BL) by the Athena Painter. First quarter of the fifth century. (*ABV* 322; *ABZ* 257).  
 Height: 23.4 cm. Shoulder diameter: 8.8 cm.  
 Photograph: Museum.  
 Page 107, 123
- 14-2 Atlanta National Museum, 1971. Seal-outline *lekythos* (shape B1) from the Bowdoin Workshops (*ARV*  
 442, no. 9). First quarter of the fifth century. From Eretria. Height: 29 cm.  
 Photograph: Museum, and J. H. Johnson and Harrison, Athens.  
 Pages 17, 41, 123

- 14.3 London, Embroiders' Collection. Semi-outline *lekythos* (shape BL) from the Bowdoin Workshop (Adams 24, no. 52). First quarter of the fifth century. Height: 28 cm.  
Photograph: Widener, Baltimore.
- 14.4 New York, Metropolitan Museum of Art, 08.138.28 (Rogers Fund, 1908). Semi-outline *lekythos* (shape BL) from the Bowdoin Workshop (ARF 692, no. 7). Height: 23.7 cm. Shoulder diameter: 8.3 cm.  
Photograph: Museum.
- 14.5 Bonn, Akademisches Kunstmuseum, 338. Semi-outline *lekythos* (shape BL) from the Bowdoin Workshop (ARF 692, no. 12). First quarter of the fifth century. Height: 20.2 cm. Shoulder diameter: 7 cm.  
Photograph: Museum, and Professor E. Kuhnle.
- 14.6 Lucerne, Markt (A.A.). Red-figure *lekythos* (shape BL) from the Bowdoin Workshop (ARF 682, no. 127-129). First to second quarters of the fifth century. Height: 18 cm.
- 15.1 Brussels, Musée Royal d'Art et d'Histoire, A 3131. Red-figure *lekythos* (shape BL, with somewhat flatter shoulder) by the Bowdoin Painter (ARF 682, no. 107). First quarter of the fifth century. Height: 20 cm. Shoulder diameter: 6.7 cm.  
Photograph: Museum.
- 15.2 Brussels, Musée Royal d'Art et d'Histoire, A 3131. Red-figure *lekythos* (shape BL, with flatter shoulder) by the Bowdoin Painter (ARF 682, no. 91). First quarter of the fifth century. Height: 20 cm. Shoulder diameter: 6.8 cm.  
Photograph: Museum.
- 16.1 Würzburg, Martin von Wagner-Museum, II 4958. White *lekythos* (shape BL, glass outlined) by the Bowdoin Painter (ARF 685, no. 204). First to second quarters of the fifth century. Height: 28.5 cm. Shoulder diameter: 8.2 cm.  
Photograph: Museum.
- 16.2 Athens, National Museum, 1792. White *lekythos* (glass outline and silhouette, shape BL) by the Bowdoin Painter (ARF 681, no. 207). First to second quarters of the fifth century. From Piræne. Height: 26 cm. Shoulder diameter: 8.1 cm.  
Photograph: Museum.
- 16.3 Erlangen, Kunstsammlung der Universität, I 272. White *lekythos* (glass outline, shape BL) by the Bowdoin Painter (ARF 681, no. 183). Second quarter of the fifth century. Height: 26.5 cm. Shoulder diameter: 8.9 cm.  
Photograph: Museum.
- 16.4 Syracuse, Museo Nazionale, 19534. Black-figure *lekythos* (shape ground, stylized shape, early) by the Gela Painter (ARF 212, no. 133). First quarter of the fifth century. Height: 32 cm.  
Photograph: Museum.
- 17.1 Göttingen, Archäologisches Institut der Universität, ZA 1914/139. Black-figure *lekythos* (shape ground, cylinder shape) by the Gela Painter (Para 215). First quarter of the fifth century. Height: 30.6 cm. Shoulder diameter: 11.8 cm.  
Photograph: Widener, Baltimore.
- 17.2 Bonn, Museum of Fine Arts, 90.106. Black-figure *lekythos* (stylized shape, early) by the Gela Painter (ARF 209, no. 87). First quarter of the fifth century. From Gela. Height: 24.5 cm. Shoulder diameter: 9.4 cm.  
Photograph: Museum.



- 18.1 Athens, National Museum, 1796. Black-figure *kylix* (white-ground; standard shape) by the Beldam Painter (ARV 124, no. 1). Second quarter of the fifth century. Height: 30.3 cm. Shoulder diameter: 27 cm. Photograph: Museum, and Ioannidou and Barvouni, Athens. Pages 15, 92, 97, 109, 145 n. 10, 149. Figure 110.
- 18.2 Athens, National Museum, 1796. Black-figure *kylix* (white-ground; standard shape) by the Beldam Painter (ARV 124, no. 2). Second quarter of the fifth century. Height: 34.6 cm. Shoulder diameter: 27 cm. Photograph: Museum. Pages 20, 22, 151.
- 18.3 Athens, National Museum, 1796. Black-figure *kylix* (white-ground; standard shape) by the Beldam Painter (ARV 124, no. 3). Second quarter of the fifth century. Height: 20.3 cm. Photograph: Museum, and Ioannidou and Barvouni, Athens. Pages 9, 19, 79, 82 ff. Figure 108.
- 18.4 Athens, National Museum, 1796. White *kylix* (glass outline, shape BEL) by the Beldam Painter (ARV 124, no. 4). Second quarter of the fifth century (early). From Eretria. Height: 35 cm. Photograph: Museum, and Ioannidou and Barvouni, Athens. Pages 4, 19, 38 n. 4, 79, 84, 86. Figure 112.
- 18.5 London, British Museum, D 49. White *kylix* (glass outline, shape BEL) from the Group of London D 49 (ARV 70, no. 1). Second quarter of the fifth century. Height: 38.7 cm. Photograph: Museum. Pages 19, 86. Figure 110.
- 18.6 Madrid, Museo Arqueológico Nacional, 1947. White *kylix* (glass outline; secondary shape, near BEL) by the Inscription Painter (ARV 748, no. 1). Second quarter of the fifth century. Height: 33 cm. Photograph: Museum. Pages 20, 45, 86, 153 n. 10. Figure 142.

- An early vase by the Inscription Painter, who began his career in the Beldam Workshop. This shape is closer to BEL than to the painter's other white *kylixes* and the shoulder palmettes are more like those of Beldam than anyone else's; notice the groups of small black dots between the palmettes and of seven to a line also p. 153 n. 10.
- The tomb—a shaft-like stele on a high three-step base—bears a mode inscription of the type which has given the painter his name. For the *amphora* placed above the stele see p. 37 n. 1. On either side of the tomb hang a bag and a sabbat. The woman on the right holds out a ribbon which she will use to wrap the stele; the woman on the left holds an object which may be a rolled ribbon. See also pp. 153 ff.
- 19.1 Athens, National Museum, 1796. White *kylix* (glass outline, standard shape) by the Inscription Painter (ARV 748, no. 2). Second quarter of the fifth century. From Athens. Height: 34.5 cm. Photograph: Museum, and Ioannidou and Barvouni, Athens. Pages 20, 45.
- The woman holds a basket of offerings at a stele with a palmette *anthemion*. Many of the ribbons and wreaths which adorned the stele have faded. The youth stands far right, hand in a gesture of salutation (cf. Euripides *Helen*, 1165).
- 19.2 Athens, National Museum, 1796. White *kylix* (glass outline, standard shape) by the Inscription Painter (ARV 748, no. 3). Second quarter of the fifth century. From Eretria. Height: 35.5 cm. Photograph: Museum, and Ioannidou and Barvouni, Athens. Pages 20, 45.
- The woman on the left, symmetric with girl, drags her sabbat and holds presents for offerings. The woman on the right brings a basket of offerings. The tomb is a stele with a palmette *anthemion* and a wreath, resting on a three-step base. On the shaft there is a two-line mode inscription and a draped ribbon. In the field, on either side, hang *kylixes*.
- The four vases on the lower step of the base are like those on Athens 1862 (see p. 11). The details also occur on another early unattributed white *kylix* (Farrington, p. 96, fig. 31) and on several later *kylixes*. Various explanations have been offered for the circles, which are certainly not meaningless decoration (cf. Farrington, p. 96, 207). One of the most careful painters of white *kylixes*, the Bouphion Painter, added them to the base of a tomb on his most carefully painted *kylix* (Athens, 1955, ARV 1247, no. 1; Boston, pl. 25), as did his almost equally precise follower, the Thasos Painter (Athens, 1956, ARV 1248, no. 4; Boston, pl. 49). A plausible explanation for the circles is that they are the ends of a conception of the circular indentations found on the horizontal face of the base of some tombs, which held offerings and smaller, unmarked monuments (some vases) in place.
- 20.1 Paris, Musée du Louvre, CA 164. White *kylix* (glass outline, standard shape). Unattributed, second quarter of the fifth century. Height: 39 cm. Shoulder diameter: 32 cm. Photograph: Museum, and Chassigny, Paris.
- The woman presents a basket of offerings (lobes, wings, and two large black *kylixes*); the youth a ribbon, at a stele on a four-step base. See the following note.
- 20.2 Boston, Museum of Fine Arts, 1970.418. White *kylix* (glass outline and second white, standard shape). Unattributed. Second quarter of the fifth century. Height: 37 cm. Shoulder diameter: 31.5 cm. Photograph: Walter, Basel. Pages 151 n. 11.
- The woman holds an offering basket like that on the preceding vase (partly shown) at a tomb resolved in second white—a stele on a high base. The shaft of the monument, on which two palmette *anthemions* are second white—a stele on a high base. The shaft of the monument, on which two palmette *anthemions* have been painted, projects into the double field. (The stele on the preceding vase projected through the upper pattern band.) This detail is found on a small number of *kylixes* and is especially popular with the Painter of Athens 1862, who is related to the Inscription Painter in his early periods (see p. 153 n. 10, 154 n. 2). If the Paris and Boston *kylixes* are not by the same hand, they are contemporary and closely related in shape, pattern, technique, and style.



- [illegible]

which we have of *Synthesia* specimens carrying several long, thin, and curved lines of areas on sides which helped the earth mound retain its shape (cf. *Palaeontol.* 2 39: 2-4, 213, 249, 811, 14, 816). Notice the empty pattern band beneath the figure above.

- 22.1 Paris, Musée du Louvre, MNB 3055. White *kylix* (glass outline, shape AT1) by the Tymbos Painter (ARV 754, no. 14). Second quarter of the fifth century. Height: 22.2 cm. Shoulder diameter: 7.5 cm. Photograph: Museum and Chaurville, Paris. Page 53 n. 4  
Tombstones on white *kylix* rarely have figure decoration, and that is what we should have expected for during much of the fifth century fine monuments with figures out of relief seem to have been officially discouraged, if not legally banned.  
A woman with a wreath approaches a grave relief.
- 22.2 Oxford, Ashmolean Museum, 1956.14. White *kylix* (glass outline, shape AT1) by the Tymbos Painter (ARV 754, no. 13). Second quarter of the fifth century. Height: 18.9 cm. Shoulder diameter: 6.25 cm. Photograph: Museum. Page 53 n. 4  
One of the clearest examples of the conflation of two scenes on a white *kylix* (see pp. 18 and 19–21). On the front of the vase the woman, seated, holding a staff, could be in the woman's quarters, but the tomb (a relief) on the side of the vase suggests that she is somehow connected with it. The painter has not connected his compositions structurally or iconographically.
- 23.1 London, British Museum, D 35. White *kylix* (glass outline, shape AT1) by the Tymbos Painter (ARV 756, no. 66). Second quarter of the fifth century. From Athens. Height: 19.6 cm. Photograph: Museum. Page 54 n. 4  
A distinctive feature of *kylix* from the Tymbos Workshop, especially those by the London Painter, is the 'figure...' on the side of the tomb (cf. fig. 1), giving the effect of a vase decorated with a relief (ARV 754, in Beazley's list, three vases are marked by 'C'). But the tomb is neither a relief nor a vase, and the figures are not unquestionably relief-decoration, as Paris, MNB 3055, London D 35 (differ from other 'C' *kylix* in the representation of a figure prone like a corpse in a *prothesis* (cf. Beazley 29, 1–2). An unattributed *kylix* in Tübingen (D 63, Walther, *op. cit.* 28), which looks as if it were produced in the Tymbos Workshop, features a shrouded figure on a bier within a similar mould 'frame'. If the Tymbos Painter is gazing at his conception of the dead, lying in his grave, he is following contemporary artistic convention (compare the white-ground cup by the Sôstres Painter in London with Patroklos and Glaukos in the tomb (D 35, ARV 763, no. 2, Robertson, *Greek Painting*, 133, 134) and contemporary burial practice (Kara and Howland, 29 f., 105 f.).
- 23.2 Oxford, Ashmolean Museum, 527 (G 255). White *kylix* (glass outline, shape AT1) by the Tymbos Painter (ARV 756, no. 142). Second quarter of the fifth century. Height: 20.8 cm. Shoulder diameter: 7.6 cm. Photograph: Museum. Page 55, 55 n. 4  
The iconography of Chiron seems on white *kylix* almost exclusively (cf. Beazley 42, 1, 47, 50, 13). This vase and another by the Painter in Karlsruhe (D 2663, ARV 756, no. 143) stand apart in several details: Chiron is ather, his head is complete, and the *ekphrasis* is substantial, recognizably human figures, not diminutive stick-figures. There are recumbent the men of the boat, as there were in Polygnotos' painting of the Nekos (Underworld) at Delphi (Pausanias 10.28.1).
- 23.3 Paris, Musée du Louvre, CA 3238. White *kylix* (glass outline, secondary shape). Unattributed. Second quarter of the fifth century. Height: 20.8 cm. Shoulder diameter: 7 cm. Photograph: Museum and Chaurville, Paris. Page 56 f.  
An unusual view of a monument decked with *epithrakis* and *telamones* with *epithrakis* a lion, two *ekphrasis*, and



- Most of the white *kyriai* by the Painter of Athens 1826 have no literary notes. The significance of the inverted band between the two women on this *kyriai* is not clear.
- 16.1 London, British Museum, 1928.2.15.1. White *kyriai* (glass outline and second white; standard shape; red-figure shoulder) by the Painter of Athens 1826 (ARV 746, no. 41). Second quarter of the fifth century. From Gela. Height 34 cm. Shoulder diameter 10.4 cm. Photograph: Museum. Pages 26, 27, 30.
- The figures are as usual composed as those on the preceding vase, and impressively solidified (note the prominence of the face and the absence of details in the hair); the painter's chief concern is the undercoat on a high base of apparent structure, in form of a rounded platform. Both are enclosed in second white (which is not used for the flesh of the women holding the *kyriai*).
- The white undercoat is a red-figure detail: layers of plaster were applied to the surface of each *kyriai* to attain their shape and other protection from the elements (Kurtz and Boardman, 1971, p. 13). The *kyriai* which originally hung around the ornaments have faded (the terminal stripes of red can be seen on the right of the *kyriai*'s head) as has the painted description of the ornament. The prominence of the undercoat the shoulder field, and the adjustment of the palm-tree and lotus buds to accommodate an ornate feature of a rather *kyriai* by the painter of Athens (see ARV 746, no. 41; London, p. 141) are also the notes on plates 20, 2. This vase, only in the painter's name, not found at Gela. Several of his vases have a similar provenance, but none of them has literary iconography. See p. 141.
- 16.2 New York, Metropolitan Museum of Art, 35.11.5 (Acquired by M. J. H. G. F. 1915). White *kyriai* (glass outline and second white; standard shape) by the Painter of Athens 1826 (ARV 746, no. 41). Second quarter of the fifth century. Height 42.2 cm. Shoulder diameter 12.9 cm. Photograph: Museum. Pages 26, 27, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

- 17.1 Athens, National Museum, 1939. White *kyriai* (glass outline and second white; standard shape; red-figure shoulder) by the Painter of Athens 1826 (ARV 746, no. 41). Second quarter of the fifth century. From Gela. Height 31 cm. Photograph: Museum. Pages 27, 45.
- The *kyriai* which the women are filling is like the one placed next to the tomb at Athens 1826 (see p. 141, 2). and the offerings (flowers, wreaths, a *kyriai*, and an *akabriton*) are essential to Athenian rites of death and burial. There can be little doubt that the women are preparing a basket for the grave. See the following.
- 17.2 Madison (Wisconsin), Dillman Art Center, University of Wisconsin, LAC 70.2 (Edna G. Dillman Fund and Randolph Foundation Fund). White *kyriai* (glass outline and second white; standard shape; red-figure shoulder) by the Painter of Athens 1826 (ARV 746, no. 41). Second quarter of the fifth century. Height 37 cm. Shoulder diameter 13.7 cm. Photograph: Walter, Basel. Pages 27, 45.
- The figures have prepared their basket and are now proceeding to the cemetery. There they will place the *kyriai* for the flesh of the women, cylindrical fillets (see pp. 50 f.) in a *kyriai* in the *kyriai* (see p. 141, 2). and a *kyriai* (see p. 141, 2). The inscription on the *kyriai* has a *kyriai* in a popular form of the Parthenon Painter, who also painted some white *kyriai* with red-figure shoulder and second white (see p. 141, 2).
- 17.3 Athens, National Museum, 1939. White *kyriai* (glass outline and second white; standard shape; red-figure shoulder) by the Painter of Athens 1826 (ARV 746, no. 41). Second quarter of the fifth century. Height 31 cm. Photograph: Museum, and University and Museum, Athens. Pages 27, 45.
- Most of the white *kyriai* by the Painter of Athens 1826 have no literary notes. The significance of the inverted band between the two women on this *kyriai* is not clear.
- 16.1 London, British Museum, 1928.2.15.1. White *kyriai* (glass outline and second white; standard shape; red-figure shoulder) by the Painter of Athens 1826 (ARV 746, no. 41). Second quarter of the fifth century. From Gela. Height 34 cm. Shoulder diameter 10.4 cm. Photograph: Museum. Pages 26, 27, 30.
- The figures are as usual composed as those on the preceding vase, and impressively solidified (note the prominence of the face and the absence of details in the hair); the painter's chief concern is the undercoat on a high base of apparent structure, in form of a rounded platform. Both are enclosed in second white (which is not used for the flesh of the women holding the *kyriai*).
- The white undercoat is a red-figure detail: layers of plaster were applied to the surface of each *kyriai* to attain their shape and other protection from the elements (Kurtz and Boardman, 1971, p. 13). The *kyriai* which originally hung around the ornaments have faded (the terminal stripes of red can be seen on the right of the *kyriai*'s head) as has the painted description of the ornament. The prominence of the undercoat the shoulder field, and the adjustment of the palm-tree and lotus buds to accommodate an ornate feature of a rather *kyriai* by the painter of Athens (see ARV 746, no. 41; London, p. 141) are also the notes on plates 20, 2. This vase, only in the painter's name, not found at Gela. Several of his vases have a similar provenance, but none of them has literary iconography. See p. 141.
- 16.2 New York, Metropolitan Museum of Art, 35.11.5 (Acquired by M. J. H. G. F. 1915). White *kyriai* (glass outline and second white; standard shape) by the Painter of Athens 1826 (ARV 746, no. 41). Second quarter of the fifth century. Height 42.2 cm. Shoulder diameter 12.9 cm. Photograph: Museum. Pages 26, 27, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

17.4-6 These vases have been shown for vases on shoulder decoration, see iconography.







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... the ...

of a Lower Devonian Murine, approximately 100 m. Fragment of a white, lichen-like (glass surface; standard clear) by the fragment (figure 100) 100, no. 10. Third quarter of the 19th century (early). Height: 15 cm. (see also 100) 100, no. 10.

The habitat of which a body Lagnan is possessed, must have been one of the Vancouver Islands, is 1000 miles from the American coast, and is situated in a generally isolated part of the coast of Canada. It is 100 miles long. The body is a body of water, and is surrounded by a small body of water. The body is a body of water, and is surrounded by a small body of water. The body is a body of water, and is surrounded by a small body of water. The body is a body of water, and is surrounded by a small body of water.

7. This slide depicts the Thomas Power which dates from his earliest years in the small town of Oshkosh, Wisconsin and Iowa State.

16. 8. 1966. Measured from Area 22 below White Idylls (glass surface, standard shape) near the Tarnish  
Furnace (dist. 1111). Third quarter of the 19th century (early). From Athens. Height: 31.5 cm. Shoulder  
diam.: 44 cm.

Pharmaceutical Museum

Page 17, 18 FIDUCIAL G.

[illegible]

21.2 New York, Metropolitan Museum of Art, 44.312.5 (Rogers Fund, 1891). White jolly (hot glass) with red-oxidized shape over the T. H. and A. Family (CMH 4244, inv. 2). Third quarter of the 18th century (early). Height 27.1 cm; shoulder diameter 1.8 cm.

### Abbreviations

Page 37 of 61. Page 160

the reason for the difference which was investigated around it. The profile of the second section reveals the Thompson Painter's manner in New York (Fig. 25) (Plate 30, 25) and the Thompson Painter's on London 15 to 100 (Plate 25, 26). This pose may be compared with that of the master on the Thompson Painter's fragmentary figure in London (Fig. 26, 26).

[illegible]

11/10/04 21:00:00

The oil will supply a flameless heat as shown largely failed to a broad temperature with a palm oil.

emblems, is not really, but clerical heraldry. The motto is very like that on the banner at London and the painter refers to it, but in place of heraldic devices there is a secondary illustration showing, within a group, the primary monument to be seen. A third group, not so connected, depicts the subject of the painting in the foreground.

The youth in the left has shown a better version of the American Polychrome at the museum, using the method of Ennis to do so.

24. J. Linder, *British Museum, U.K. Whiteflies (Homoptera: Auchenorrhyncha: Pemphigidae: Pemphiginae)* (1987) (xix, pp. -). Third quarter of the 20th century (only). First description (label: Herk.). 45.7 cm.

Playwrights' Museum

Copyright © 2004

An old man (the head) is held steady on his seat by supports as he places his hand on his forehead in a thoughtful gesture (left, center, right). The young man (the body) sits at the controls of his body as outlined by the drink, which has greatly aided, although not the "body" (right). The woman (right) sits on the left (see above) appearing with a basket of offerings.

[23] London: British Museum, D. 66. White ibis-like (grey outline, assumed) staged by the Tuxton Family (GRT 1270, no. 21). Third quarter of the 18th century. Free-embroidered. Height: 127 cm. Photograph: J. Mollon.

Figure 4.11

The youths of Adams did not live here in the century, and this unusual feature is one of a small number in which two states have been involved (see p. 22, 23, and cf. p. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 8

There is another edition by the Thomas Faxon in *Shool* (1910: 248) (see no. 24) and *Shool* (1913) with the same unusual subject.

24.4. Lonsdale, British Museum, D 38. White limestone (crystalline). Acquired through the Thomas Palmer LAM-1228K, ca. 1810. Third quarter of the 19th century. From Amphidromae, Hergis, 488 m. Photographic Museum. Fig. 24

Funnel

There are two *Chiron alba* by de Thionville-Porter (March 1777–1871) vol. 1, *Fauna*, p. 29 and Berlin, 1860, *ABF* 114, no. 20. Berlin, p. 27 and one with Thionville and Wapport from which the name takes its name).

Just as the youth plucks some flowers in Arabian countries, the married addition of Night did not prevent a barren existence. The wife with its husband informs that she had a married. Being a full-grown, and although the weight of his face is not very considerably increased, the almost new and vigorous (the last is an old story) of his mortality.

According to Henshaw (19 August 2011) most of the caught was dark, the others golden, according to Paumotu (before destruction of the lagoon, as they drifted on the shore of Kapoia or Uiripia, as the latter which we have) but was not, the water was dark (yell) it. The golden, clear water lagoon, whose fish is colored, must be Hyacinth (Giant). The other, beautiful lagoon, were of construction, must be 'Tiamotu' (Dredge).

Threonine was treated in a similar manner by the Schmidt-Pinner type azide coupling reaction, also in London (O. by J. H. E. J. on 27/5/57) (100%).

42. Three white lilies with red jointed stems. The first is by the Thames River, the second and third are by the Arthur River. The Thames River's stream is the Arthur River's mouth as shown on p. 39.



11. *Chlorophyll a* is the most abundant pigment in the chloroplast.

(c) unless specified, the Vantage Power's are grouped differently and associated partly or fully with the following:

2) moved from the standard Fourier series single-step modulators to groups of modulators alternating with carrier signals.

1) *Stylis* (Fig. 10). Flower's ligules are slender and bushier, but similar to *Stylis*, without the characteristic *Stylis* style (see Fig. 10) and generally placed proximally.

Miss Kate Oak. Macgillivray's *Wormwood* (Det. 11, 1896, in Rogers' *Fungi*, 1912). White *Setotheca* (plate on cover), mounted slightly by the Thompson Fungus (1897) 1924, var. 261. Third quarter of the fifth century. Height 11.5 cm. (measured diameter). 1348 var.

Page 49 FRAMES 1-3

*Fig. 10*. *Stylidium* sp. nov. (holotype). Height - 30 h cm. Shoulder diameter - 1.5 cm.

Page 48

Platigraph: Thom Mayer, Vienna. Page 46

1. *Artemis*, Museo de Pinaros, 207, 1723. White brisabou (plate maline, standard shape) by the artist. Enamel 1400 (see also 2001). Third quarter of the sixth century. Height: 37 cm. Shoulder diameter: 17 cm.

Pages 40-47

Finally described the *Thauma Pouter's* *lekylak*. '... On top of the tent there is a seat. That is not used for any use, for visitors and people who come were put on the tent. It is short for a chair of a small house' said the *Adeline Pouter's* *lekylak* in Vienna.

On a wall by the kitchen pantry the symbol is still clearer, for beside the seat the artist has painted one of those wild birds that are common here in flocks of women spinning or weaving cloths. Sculptured groups are sometimes represented as before, but they look awfully between the full and human figure. It would give the picture but half success as a symbol. *—HUTCH.*

We cannot prove that these were not placed on Atilian graves, and in view of the wide variety of objects found in this position on white Mt. Albani, it would not be possible that they were. The symbols *dispergationis* is *dispergationis*.

Since the medical team is the doctor of the African subject. This makes the poem of the false (nature) of responses to the body of the west (cf. *et. 2010*, p. 4). See p. 16.

44. 1. Small. Museum of Fine Arts, 1) and Red Figure *kylix* (standard shape) in the early manner of the London Painter (470? year, no. 11). Second quarter of the fifth century. Height 40.8 cm. Shoulder diameter 13.1 cm.

Photograph Museum

Figs. 48-49

is early work in the manner of the *Adrianus* Palace, with a label inscription in praise of *Utriusque* art of Florence, which also seems to have belonged to the *Tumultuosa* and *Utriusque* Palace (*APV* 1501 f).

38.4 Spoon, *Massachusetts*, 17th. Red-figure *Wynken* (standard shape) by the Achilles Painter (ARI 198, no. 4). Found in the quarter of the 5th century. Height: 41 cm. *Providence, Museum*.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

Page 45, 43, 44, 46, 48, 79

FIGURE 1. A. Normal posture; B. head figure-eight (standard shape) in the manner of the Achilles tendon (A/B very rare); C. Flash spurt of the fish-torpedo (fish). From Ereira. Height 18 cm.

Thompson, D. L., J. A. H. Hunter, and J. E. H. Hunter, and E. J. Hunter, Authors.

Pharm. 43, 46, 58, 64, 79

trapped in the dust. He stands his right hand to the sword, in a gesture not unlike the manner in the *Idyllion* to Adonis in the moment of the Sabouroff Tumult (PLATE 99, 5) (cf. *Eucnemides, Helen*, 1365).

## LIST OF PLATES AND ICONOGRAPHICAL NOTES

This case is a fine school program example: the parent's wife handles parent and not characteristically Aschultz.

34-4. Brunsch, *Musées Royaux d'Art et d'Histoire*, 3, 1779. Second quarter (adjacent to another clay) by the Antiques Painter (ARI) 964, no. 971. Third quarter of the fifth century. Height: 28.5 cm. Shoulder diameter: 32.5 cm.

Photograph Museum, and ACL, Seattle.

Page 40 of 40, 4/10/2018, 10:58

An even slimmer, more elongated lateral, by the Achilles tendon and close against black palmules on the reserved shoulder. See p. 21.

There are few white birds among red-figure dolihoi, and the colour was probably by the Athenian Painter and members of his circle (HSE 1993: 1144, 1995: 18). They are not dark in the present context.

The youths on the left side of the tale hold 541 species, the women on the right within. (Macra's 'maori figure' on 170 of his *Natun* supplement: *Druckes* 113; *INT* 1991, no. 18; *JHS* 1991: 181, fig. 124) like the *Achilles*. Palmer's use of stock figures is fairly common, see p. 44.

The false interior oil compartment (see p. 36) of this tank is illustrated in PLATE 15.

15. r. Berlin (West). *Stardusta Murena*, 1441. White (bryozoan) glass matrix and several white (crinoid) shapes by the Achillea Fauna (A/F 505, no. 118). Several quarters of the 18th century (data from *Pärisdaphne* Hengst) 50.2 cm. (Thickness diameter: 11.1 cm).

Photograph Museum

Figure 10.23. A. *Staphylococcus aureus*. B. *Staphylococcus aureus*.

One of the earliest stage plays by the Achillea Parnas. The slender has the elegant black patterns of his red-figure *kylixes*, the women's flesh is resolved in uncoloured white. The kalmakropala, in praise of Dionysos, son of Demeterklois, is used by the painter early in his early white *kylixes* (194-195).

23. 2 London, British Museum, D 43. When *schistos* (grass online; standard shape) by the Achelous Painter (480/490, no. 147). Third quarter of the 5th century. From Achete. Height: 36.4 cm.

Paragraph: Moscow

Page 18 of 23

The Achille Painter is best known for the famous scene of 'men and maid', and this gives further evidence without appeal which is highly characteristic. The date, in spite of Higgins, is a feature of the painter in his maturity: being added to a number of 'men and maid' where Achille (AEF 158). The maid extends her hands to receive a 'bouquet rolled up' (as AEF 172, no. 14). Although women sometimes hold similar bundles of cloth in the hands (cf. Achille 1799, AEF 172, no. 15; Kuchler, *ib.* 44) there is no reason to attribute a literary significance to this scene.

35. Oxford, Ashmolean Museum 1927.54. White *Ichneutes* (flat surface, standard shape) by the Ashmolean Painter (JRT 1900, no. 194). Third quarter of the fifth century. Height: 41.2 cm. Shoulder diameter: 12.8 cm.

Pharmacology: At least 1000.

March 28, 1944

[illegible]



264. *London, British Museum, 1822.* White *kylix* (plate outline, standard shape) by the Achilleus Painter (ARF 1904, no. 49). Third quarter of the fifth century. From Eretria. Height: 33 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 38, 40, 46, 51, 52. A white *kylix* with a relatively small number of the Achilleus Painter's white *kylixes* (about 20 per cent). The composition is simple: a figure on either side of a stem, bound with yellow and tubular lines (see p. 38) with a large *phorokos* prominently placed in the centre of its base. The *kylix* on this vase is joined by an *epithet*, lying in the air to the left of the stem. There is an *epithet* in a similar sense on the white *kylixes* by the painter (see Zanker, *Römisch. ARF* 1909, no. 277) — a vase which Bräunle thought might be a useful type of the Achilleus Painter by the Bird Painter, or an *epithet* of white (see Zanker, *ibid.* p. 32), similar *epithets* are known by the Bird Painter (Munich, *ibid.* 1907, no. 34) and an *epithet* in his manner (Oxford, 344, PLATE 39, 4). The presence of *epithets* does not show, however, that the person about whom it lies is dead; several *epithets* of the living person attending the face of a single dead person (cf. *Vase* 1748, no. 44, 2).

265. *London, British Museum, 1822.* White *kylix* (plate outline, standard shape) by the Achilleus Painter (ARF 1904, no. 49). Third quarter of the fifth century. From Eretria. Height: 33 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 38, 40, 46, 51, 52.

A white *kylix* with a relatively small number of the Achilleus Painter's white *kylixes* (about 20 per cent). The composition is simple: a figure on either side of a stem, bound with yellow and tubular lines (see p. 38) with a large *phorokos* prominently placed in the centre of its base.

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266. *London, British Museum, 1822.* White *kylix* (plate outline, standard shape) by the Achilleus Painter (ARF 1904, no. 49). Third quarter of the fifth century. Height: 35.8 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 38, 40, 46, 51.

A white *kylix* with a relatively small number of the Achilleus Painter's white *kylixes* (about 20 per cent). The composition is simple: a figure on either side of a stem, bound with yellow and tubular lines (see p. 38) with a large *phorokos* prominently placed in the centre of its base.

267. *London, British Museum, 1822.* White *kylix* (plate outline, standard shape) by the Achilleus Painter (ARF 1904, no. 49). Third quarter of the fifth century. From Eretria. Height: 33 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 38, 40, 46, 51.

A white *kylix* with a relatively small number of the Achilleus Painter's white *kylixes* (about 20 per cent). The composition is simple: a figure on either side of a stem, bound with yellow and tubular lines (see p. 38) with a large *phorokos* prominently placed in the centre of its base.

The *kylix* on this vase is joined by an *epithet*, lying in the air to the left of the stem. There is an *epithet* in a similar sense on the white *kylixes* by the painter (see Zanker, *Römisch. ARF* 1909, no. 277) — a vase which Bräunle thought might be a useful type of the Achilleus Painter by the Bird Painter, or an *epithet* of white (see Zanker, *ibid.* p. 32), similar *epithets* are known by the Bird Painter (Munich, *ibid.* 1907, no. 34) and an *epithet* in his manner (Oxford, 344, PLATE 39, 4). The presence of *epithets* does not show, however, that the person about whom it lies is dead; several *epithets* of the living person attending the face of a single dead person (cf. *Vase* 1748, no. 44, 2).

268. *London, British Museum, 1822.* White *kylix* (plate outline, standard shape) by the Achilleus Painter (ARF 1904, no. 49). Third quarter of the fifth century. From Eretria. Height: 33 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 38, 40, 46, 51.

A white *kylix* with a relatively small number of the Achilleus Painter's white *kylixes* (about 20 per cent). The composition is simple: a figure on either side of a stem, bound with yellow and tubular lines (see p. 38) with a large *phorokos* prominently placed in the centre of its base.

(*kylix* no. 98). Second quarter of the fifth century. From Eretria. Height: 30.5 cm. Shoulder diameter: 21.5 cm.

Photograph: Museum.

The story of Akrisios, king of Argos, his daughter Danaë, and her son Perseus (related by Zanker, *ibid.* 1904, no. 49) and by Pausanias (2.18.2, 2.25.2). The red figure *kylix*, by the artist of the Bird Painter's following, probably the Providence Painter, shows on a small part of the vase: Akrisios supervising the preparation of his chair in which Danaë and Perseus are to be put to death. The story behind the white *kylix*, also by an artist working in the Bird Painter's following, but probably not the Achilleus Painter (see p. 46), is not included in the catalogue of Akrisios and Perseus. Akrisios sits on the steps of a tomb which he has presumably had built for Perseus and Danaë. Perseus' name is clearly visible on the painted step, which is not visible in the vase (see note on vase) which represents the tomb. Cf. *Attica* 1938, no. 36, 3.

269. *Athens, National Museum, 1920.* White *kylix* (plate outline, standard shape) by the Achilleus Painter (ARF 1904, no. 49). Third quarter of the fifth century. From Eretria. Height: 33 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 38, 40, 46, 51.

Clearly placed the vase in the manner of the Achilleus Painter, suggesting that it could be by the painter himself (ARF 1904). Shape, patterns, and figures are Achilleus, but the iconography is without parallel in the painter's work.

Heracles *psychopomp* is not very common on white *kylixes*, and when he does appear it is in the company of Charon (see Athens 1920, *ARF* 1920, no. 277, *Revue*, pl. 44) or of Thanatos and Hypnos (see Athens, 1920, *ARF* 1920, no. 31, *TPL* 24).

Heracles confronts a woman at the grave in another painted white *kylix*, by the Achilleus Painter's pupil, the Phiale Painter (Munich, 1907, *ARF* 1907, no. 138, *Ann. Museum, Berlin*, pls. 40-41). The addition of the tomb serves the same iconographical purpose here that it does in the Thanatos-Hypnos *kylix* by the Thanatos Painter (see the Achilleus Painter on London D 98, *Revue* 30, 42).

270. *Munich, Museum, 1907.* White *kylix* (plate outline, standard shape) by the Phiale Painter (ARF 1907, no. 138). Third quarter of the fifth century. From Eretria. Height: 33 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 46, 49, 52.

This *kylix*, by the Phiale Painter, and the Heracles *kylix* mentioned in the preceding note, were found on a single grave at Oropos in northern Attica (see p. 52). Both stand apart from the mass of contemporary white *kylixes* in which the *kylix* just noted stands out with the lightness and freedom of a charcoal sketch. Munich 1907 contains plans and most good for maximum information about the iconography.

The red-figure *kylix* was at a work figure (cf. *Revue* 1920, *ARF* 1920, no. 44, *Revue*, pl. 42). Athens 1920, no. 318, 32, 33, but the woman seated in a rocky landscape, who was the head of her hand, is not. The *kylix* is of figure a long *kylix* (see note on vase) at Delphi (cf. *Revue*, 1920, *ARF* 1920, no. 149). She is deeply observed in her own thoughts. To Achilleus (see the Phiale Painter) has added (see note on vase) Athens 1920, *ARF* 1920, no. 149, *Revue* 1920, pl. 42, 3.

271. *Athens, National Museum, 1920.* White *kylix* (plate outline, standard shape) by the Painter of the Phiale (ARF 1907, no. 138). Third quarter of the fifth century. From Eretria. Height: 33 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 46, 49, 52.

A highly ornamented version of the Achilleus *kylix* and red *kylix* by a contemporary of the Phiale Painter.

272. *Athens, National Museum, 1920.* White *kylix* (plate outline, standard shape) by the Providence Painter (ARF 1904, no. 49). Third quarter of the fifth century. From Eretria. Height: 33 cm. Shoulder diameter: 21.5 cm. Photograph: Museum. Pages 38, 40, 46, 51.



Photograph: Museum and Ioannidou and Baranak, Athens.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

- 30.1 New York, Metropolitan Museum of Art, 1907. White *kylix* (glass outline, standard shape). Third quarter of the fifth century (late). Height: 18.5 cm. Shoulder diameter: 11 cm. Photograph: Museum.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

- 30.2 Athens, National Museum, 1901. White *kylix* (glass outline and second white, standard shape). Second to third quarter of the fifth century.

Photograph: Museum and Ioannidou and Baranak, Athens.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

- 30.3 Marburg, University, 1916. White *kylix* (glass outline, standard shape) by the Bird Painter (ARI 1235, no. 19). Third to last quarter of the fifth century. Height: 26.9 cm. Shoulder diameter: 9 cm.

Photograph: Museum.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

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- 30.4 Oxford, Ashmolean Museum, 144 (G. 254). White *kylix* (glass outline, standard shape) in the manner of the Bird Painter (ARI 1234, no. 18). Third quarter of the fifth century (late). From Athens. Height: 24 cm. Shoulder diameter: 8 cm.

Photograph: Museum.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

30. This plate and the following are designed to illustrate the development of the Bird Workshops.

- 30.1 Cambridge, Fitzwilliam Museum, GR 2.1948. White *kylix* (glass outline, standard shape) by the Painter of Cambridge 28.2 (ARI 851, no. 4). Third quarter of the fifth century (late). Height: 29 cm. Shoulder diameter: 9.4 cm.

Photograph: Museum.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

white *kylix*, in the period of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

- 40.2 London, British Museum, D 86. White *kylix* (glass outline, standard shape) by the Bird Painter (ARI 1235, no. 21). Third to last quarter of the fifth century. Height: 20.9 cm.

Photograph: Museum.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

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- 40.3 Athens, National Museum, 1911. White *kylix* (glass outline, standard shape). Unattributed. Third to last quarter of the fifth century. From Athens. Height: 31 cm.

Photograph: Museum and Ioannidou and Baranak, Athens.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

- 40.4 Athens, National Museum, 1911. White *kylix* (glass outline, standard shape) by the Painter of Athens 1911 (ARI 1236, no. 1). Third quarter of the fifth century (late). From Athens. Height: 25 cm.

Photograph: Museum and Ioannidou and Baranak, Athens.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

- 40.5 Berlin (East), Staatliche Museum, 2494. White *kylix* (glass outline, standard shape) by the Painter of Athens 1911 (ARI 1236). Third to last quarter of the fifth century. From Athens. Height: 23.5 cm.

Photograph: Museum.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure. The figure is shown in the profile of the Bird Painter and is clearly a red-figure.

- 40.6 New York, Metropolitan Museum of Art, 1907 (Rogers Fund, 1907). White *kylix* (glass outline, standard shape) in the style of the Bird Painter (ARI 1235). Third to last quarter of the fifth century. Height: 20.5 cm. Shoulder diameter: 9.3 cm.



[illegible]

- [illegible]

Figure 8.34. 30 C. 70000-25A

The art of the Painter of Munich 225v is when looked at so delicate as its sport is tender. The version of our familiar Chaper shows her a spec. of appeal for the object of Chaper's interest is a truly human child, watching as a block with his thumb at tip (a go part) in hand. He looks on his mother, but the artist has not yet seen Chaper toward him as he reaches by the pathos of the child's utterly direct

52. 2 New York, Metropolitan Museum of Art, 54. 34. 4 (Gift of the Estate of Julian Suck, 1934). White  
polymer resin surface, mounted (top) by the French of Munich 1935 (ARA 1936, no. 136). Found in  
the quarter of the 18th century. Height: 20.95 cm. Diameter (bottom): 14.1 cm.

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Colours of food and drink, although rarely shown in white, by then, are at least a part of Athenian furniture even as the vessels, ribbons, and tape (Kurtz and Boardman, 244 ff.). The importance of the proper performance of the *komos* is stressed in contemporary literature, and is most familiar to us from the *Ekphrasis* of Antipater. On this subject, by the Painter of Minerva 2335 we see a girl holding a *kylix* (by its non-lexicalised handles) as a *kymbos* and has broad movement with pubescent undergrowth. The features of the girl's rather domed *kylix* and the structure of the comb recall the Thasos Painter's *kylix* in Boston (Fig. 10, vi, c).

47. *L. lucida* Mulsant, 1827: 23. Whole *delirios* (marked) (see standard shape) by the Power of Man to 213, in the spot of the Western Point  $r$  (dRF 1.66). Third to last quarters of the 5th century. Height: 22.3 cm. Diameter diam. int. 14.8 cm.

Biography Material Page 10

The *Portrait of Munich 2235* looks back to the *Thomson Portrait* and forward to the *Woman Portrait*, whose great beauty, in 1811, was 'excellent work by the Painter of Munich 2235' (JHR 25/4). The face is faded and almost photographic, with, like the woman, a small, full pear with a leaf on her knee, and full rounded jaw features, not only by her physical beauty, but by her restrained gaze, reserved and extended by the faded woman, who wears a lotus in coronation.

Fig. 10 mounted with brown varnish and not very carefully drawn, was clearly not the painter's self.

47. *r. Colorado: Rubus* *Lindheimeri*, 234 (1) (1908). Fragment of a whole leaf (the lower portion somewhat shaped by the German Factor L.H.F. 1975, no. 47). Third to last quarter of six sides contact. Height: 25 cm.

Platycodon grandiflorus

## LIST OF PLATES AND ICONOGRAPHICAL NOTES

The Woman Painter's features are better drawn and almost symmetrical. They want heavy features, often elaborately patterned. Their garments are graceful, their spirit is grave. Compare the earlier *Madame* seen by the Painter of Munich 2113 (M. 187 44. 2) with this fragmentary, *holding* by the Woman Painter. The woman who steps up in the tomb (compare the pose of the woman in Athens 2112 (M. 187 44. 1) as under the flowers, holds the *ankh* by the vertical (young) handle, not by its two horizontal (young) handles. Her companion (old woman) holds not a *phnks*. The work is a study with patience and sober attention, forced with ribbon. In the field a *bearded ribbon* hangs.

44. 1. Atlantic National Museum, 1918. White leather (front outline, stanchion slaps) by the Woman Painter (ANP 1712, no. 1). Used in the quarter of the 16th century. From Florida. Height: 40 cm.

Photograph: Massimo Sestini

One of the Woman Turner's most highly characteristic carved female figures is the *Three of the Three Fold Offerings*, the central woman in submission, the woman standing (held by a helper). The third woman (partly shown on the left) produces a picture of heaven.

There is something in the pose of the seated woman that recalls the Powers of March 1913's diaphanous (PLATE 43, 4). The motif is a slender shaft (possibly enhanced) with a terminal, dusky growth.

44.  $\times$  Vienna, Kunsthistorisches Museum, 1748. White styches (gold color) marked 3 sp. by the Wiener Porzellan (1841) (figs. no. 28). Third to last square of the fifth century. Height 127 mm. Shoulder diameter 132 mm.

Photography: Nilda Meyer/Visua

Scarcely within, measuring in a proud manner, stood the feet of an elegantly dressed woman, who came for necking and the cut-throat in the grave. (cf. *Thorpaplan*, *Pöytäkirja* 161).

A weeper with a basket of offerings is her left hand, stands at the head of the boat, facing the weeper, probably welcoming the weeper, as much as to indicate the act. The woman at the foot (not shown) stands her right hand to the head of the boat. Another *Chapona* at the left is our head, so to the head of the country of the boat is woman from her short hair in grief. Three inside lower in the art, representing the entrance of the boat, represents.

44. J. Jørgensen, National Museum, 1451). Wind-bleached (most mature) *granulata* (upper) in the summer of the Western Roman Lull (c.1400, see 18). Last quarter of the fifth century (early).

Historical Museum, and University and Harvard. *Albion*. Page 14, 1.[illegible][illegible]

45. 4. 4. 2) Athens, National Museum, 1909. Fragments of a red floor, incised with a Klapka.

Penner (1997: 124) has put: Third quarter of the 19th century. . . .

No white labels have been introduced in the Rhapsody Painter, and only one red-figure edition whose iconography is well known (New York 22/19/89, 4RT144; no 52) has been added.



- ... (ARV 1246, no. 46 and 52; Para 457) and ... (ARV 1246, no. 53, 54) scenes of battle which probably commemorate the ... On the south fragmentary *lekythos* men gather ... and an old man and a youth leading a horse. There are ...
- The old man, seen in profile, with his hand to his head in grief (cf. Athens 1973, plate 29, 3).  
The youth, seen in profile, is a pensive young man, possibly of the 'Mourning Athena' (Athens, Acropolis Museum, cat. 1973, pl. 25, 1).
45. 2 Athens, National Museum, 1975. White *lekythos* (matt outline; standard shape) by the Torch Painter (ARV 1246, no. 51). Third to last quarter of the fifth century. From Eretria. Height: 28 cm. See note on plate 42. 1.  
Photograph: Museum, and Ioannidou and Barbaresi, Athens. Page 137 f.
45. 3 Athens, National Museum, 1975. White *lekythos* (matt outline; standard shape) by the Torch Painter (ARV 1246, no. 42). Third to last quarter of the fifth century. From Eretria. Height: 28 cm. See note on plate 42. 1.  
Photograph: Museum, and Ioannidou and Barbaresi, Athens. Page 137 f.
45. 4 Athens, National Museum, 1975. White *lekythos* (matt outline; standard shape) by the Torch Painter (ARV 1246, no. 41). Third to last quarter of the fifth century. From Eretria. Height: 28 cm.  
Photograph: Museum, and Ioannidou and Barbaresi, Athens. Page 137 f.
- These *lekythoi* from Eretria, attributed by Healy to the Torch Painter, named after the object held by the youth on 1975. Fabric, shape, pattern, and technique differ slightly from those of most Athenian white *lekythoi*, and Healy suggested that they were possibly local imitations of Athenian *lekythoi* (ARV 1246).  
All three feature a single figure in the middle, two of the three figures are clearly tying a ribbon around the tombstone (1975 and 1976). The third (1975) carries a *lekythos* in his left hand (not shown), and a 'torch' in his right.  
Iconographically, 1975 is unique, and like Athens 12517 (plate 42, 3) it has been associated with the funeral games, largely because of the torch (cf. Deubner, *Attische Feste* (1936), 230 f.). But the evidence for funerary torch races in Athens is late (second-century epigraphic inscription, IG<sup>2</sup> 1011, 9), and the torch which usually carries another Athenian vase bears no resemblance to this object.
46. 1 London, British Museum, D 72. White *lekythos* (matt outline; standard shape) by the Painter of London D 72 (ARV 1277, no. 1). Last quarter of the fifth century (early). From Athens. Height: 40.6 cm.  
Photograph: Museum. Page 62.
- The name vase of the Painter of London D 72, who stands between the Woman Painter and the Red Workshop. His scenes are elegant, if somewhat languid in pose and gesture; his tombstones are broad monuments with dark pediments and acroteria. Ribbons tend to fill the background. The vase has suffered from time and modern restoration; its iconography is not exceptional.
46. 2 Paris, Musée du Louvre, MNE 646. White *lekythos* (matt outline; standard shape) by the Red Painter (ARV 1384, no. 44). Last quarter of the fifth century. From Piræa. Height: 13.5 cm. Shoulder diameter: 6.6 cm.  
Photograph: Museum, and Chassignat, Paris. Page 62.
- The Red Painter's vase scenes are all very much alike. The tomb is a broad monument with dark pediment and acroteria; behind it there is often a second smaller monument (not shown on this *lekythos*). Cf. Athens, Kerameikos, plate 31, 2; ribbons hang festooned in the air; the figures (usually two, one seated and one standing) hold offerings or nothing at all.

- This vase has been selected to represent the painter's tomb scenes because it is relatively good example of an iconographical detail peculiar to him: the rolled ribbon which the seated woman holds behind her head. See p. 62. Rolled ribbons are represented in vase paintings (cf. Foster, *roll-figure-jebbe*, GPT, pl. 50. The rolled ribbon lies on the steps of the tomb) and in sculpture. See below.
46. 3 Athens, Kerameikos Museum, P 1109. Marble grave-relief of Euphrosia (details from a group on the Sacred Way, in the Kerameikos. Dimensions of the group in relief: 1.47 x 0.73 m).  
Photograph: Deutsches Archäologisches Institut, Athen. Page 62, 63.
- The upper portion of the marble grave-relief of Euphrosia found during recent excavations in the Kerameikos (AM 1964, 103 f.). On the shaft (see above) Euphrosia is represented, full figure, in low relief. The pedimental decoration is painted: a pensive and a lion, framed by snakes; ribbons hang from the pediment; above, several rolls of ribbon are suspended in perspective; the black mourning strings are clearly shown.
46. 4 Private Collection. Corinthian stoneware gymnos (14 x 11 mm). Mid fifth century. The figure carries a rolled ribbon by its terminal stings (cf. Beazley, *The Lower House Collection of ancient Greek* (1938), pl. 3, no. 81, which is a ware replica).  
Bourdreaux, *Intaglio and Ring* (1971), no. 4.
47. 1 Hamburg, Museum für Kunst und Gewerbe, 1917.817. White *lekythos* (matt outline; standard shape) by the Red Painter (ARV 1381, no. 11). Last quarter of the fifth century. Height: 32 cm. Shoulder diameter: 11.3 cm.  
Photograph: Museum. Page 62, 63, 64.
- The great majority of the Red Painter's *lekythoi* have tomb scenes; of the rest Chiron scenes are most numerous. On this vase the painter has conflated the two. Between them he has placed the medley from which he takes his name. (To the right of the reclining lion of Chiron's head is visible.)
47. 2 Berlin, Markt (M M). White *lekythos* (matt outline; standard shape) by the Red Painter (ARV 1377, no. 15 bis, and p. 1692, and Para 185). Last quarter of the fifth century. Height: 23.9 cm.  
Photograph: Wilmer, Basel. Page 62, 63, 64.
- A typical Chiron scene by the Red Painter. Chiron and a youth meet at a tree, the youth a ribbon hangs festooned. The quality of the draughtsmanship is low; some products of his workshop.
47. 3 London, British Museum, D 74. White *lekythos* (matt outline; standard shape) by the Red Painter (ARV 1377, no. 13). Last quarter of the fifth century. From Athens. Height: 29.3 cm.  
Photograph: Museum. Page 62, 63.
- Essentially the same composition, painted somewhat more carefully and maintained below its ornament with Para CA 117 (plate 50, 1).
48. 1 Paris, Musée du Louvre, S 1581. White *lekythos* (matt outline; standard shape) by the Red Painter (ARV 1382, no. 134). Last quarter of the fifth century.  
Photograph: Museum, and Chassignat, Paris. Page 62, 63, 64, 65.
- Horse figure prominently on some of the Red Painter's *lekythoi*. Horses appear at the tomb or they engage in a fight at a tree. These light scenes, like those on contemporary *lekythoi*, probably commemorate the deeds of men who fell in battle.  
This *lekythos* is attributed to the painter himself. The following two *lekythoi*, one of which features a fight with horses (plate 48, 2), belong to the Red Workshop, but were ordered about the Group B (ARV 1384).
48. 2 New York, Metropolitan Museum of Art, 41.162.11 (Rogers Fund, 1941). White *lekythos* (matt outline; standard shape) from the Red Workshop (ARV 1384, no. 2). Last quarter of the fifth century. Height: 51.8 cm. Shoulder diameter: 14.7 cm.







Presumably all these specimens discussed here belong to the same shape, which is very likely a new genus. At the same time, I have seen (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224) (225) (226) (227) (228) (229) (230) (231) (232) (233) (234) (235) (236) (237) (238) (239) (240) (241) (242) (243) (244) (245) (246) (247) (248) (249) (250) (251) (252) (253) (254) (255) (256) (257) (258) (259) (260) (261) (262) (263) (264) (265) (266) (267) (268) (269) (270) (271) (272) (273) (274) (275) (276) (277) (278) (279) (280) (281) (282) (283) (284) (285) (286) (287) (288) (289) (290) (291) (292) (293) (294) (295) (296) (297) (298) (299) (300) (301) (302) (303) (304) (305) (306) (307) (308) (309) (310) (311) (312) (313) (314) (315) (316) (317) (318) (319) (320) (321) (322) (323) (324) (325) (326) (327) (328) (329) (330) (331) (332) (333) (334) (335) (336) (337) (338) (339) (340) (341) (342) (343) (344) (345) (346) (347) (348) (349) (350) (351) (352) (353) (354) (355) (356) (357) (358) (359) (360) (361) (362) (363) (364) (365) (366) (367) (368) (369) (370) (371) (372) (373) (374) (375) (376) (377) (378) (379) (380) (381) (382) (383) (384) (385) (386) (387) (388) (389) (390) (391) (392) (393) (394) (395) (396) (397) (398) (399) (400) (401) (402) (403) (404) (405) (406) (407) (408) (409) (410) (411) (412) (413) (414) (415) (416) (417) (418) (419) (420) (421) (422) (423) (424) (425) (426) (427) (428) (429) (430) (431) (432) (433) (434) (435) (436) (437) (438) (439) (440) (441) (442) (443) (444) (445) (446) (447) (448) (449) (450) (451) (452) (453) (454) (455) (456) (457) (458) (459) (460) (461) (462) (463) (464) (465) (466) (467) (468) (469) (470) (471) (472) (473) (474) (475) (476) (477) (478) (479) (480) (481) (482) (483) (484) (485) (486) (487) (488) (489) (490) (491) (492) (493) (494) (495) (496) (497) (498) (499) (500) (501) (502) (503) (504) (505) (506) (507) (508) (509) (510) (511) (512) (513) (514) (515) (516) (517) (518) (519) (520) (521) (522) (523) (524) (525) (526) (527) (528) (529) (530) (531) (532) (533) (534) (535) (536) (537) (538) (539) (540) (541) (542) (543) (544) (545) (546) (547) (548) (549) (550) (551) (552) (553) (554) (555) (556) (557) (558) (559) (560) (561) (562) (563) (564) (565) (566) (567) (568) (569) (570) (571) (572) (573) (574) (575) (576) (577) (578) (579) (580) (581) (582) (583) (584) (585) (586) (587) (588) (589) (590) (591) (592) (593) (594) (595) (596) (597) (598) (599) (600) (601) (602) (603) (604) (605) (606) (607) (608) (609) (610) (611) (612) (613) (614) (615) (616) (617) (618) (619) (620) (621) (622) (623) (624) (625) (626) (627) (628) (629) (630) (631) (632) (633) (634) (635) (636) (637) (638) (639) (640) (641) (642) (643) (644) (645) (646) (647) (648) (649) (650) (651) (652) (653) (654) (655) (656) (657) (658) (659) (660) (661) (662) (663) (664) (665) (666) (667) (668) (669) (670) (671) (672) (673) (674) (675) (676) (677) (678) (679) (680) (681) (682) (683) (684) (685) (686) (687) (688) (689) (690) (691) (692) (693) (694) (695) (696) (697) (698) (699) (700) (701) (702) (703) (704) (705) (706) (707) (708) (709) (710) (711) (712) (713) (714) (715) (716) (717) (718) (719) (720) (721) (722) (723) (724) (725) (726) (727) (728) (729) (730) (731) (732) (733) (734) (735) (736) (737) (738) (739) (740) (741) (742) (743) (744) (745) (746) (747) (748) (749) (750) (751) (752) (753) (754) (755) (756) (757) (758) (759) (760) (761) (762) (763) (764) (765) (766) (767) (768) (769) (770) (771) (772) (773) (774) (775) (776) (777) (778) (779) (780) (781) (782) (783) (784) (785) (786) (787) (788) (789) (790) (791) (792) (793) (794) (795) (796) (797) (798) (799) (800) (801) (802) (803) (804) (805) (806) (807) (808) (809) (810) (811) (812) (813) (814) (815) (816) (817) (818) (819) (820) (821) (822) (823) (824) (825) (826) (827) (828) (829) (830) (831) (832) (833) (834) (83

NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 PHONE: \_\_\_\_\_

A recent find from the excavations of a classical cemetery along the Sacred Way in the Athenian Acropolis, of a classical vase fragment, because of its technique and iconography.

[illegible]

11. *Colletes* *Curculio*, 1816. *Colletes* *delphinus* (most common; rounded shape) by the Tingleffs Farm (181)  
1816 - 1816. Less possible in the 1816 variety. Height .40-5 mm. Shoulder diameter .20-6 cm.  
Tingleffs Farm.

[illegible]

19.4. *Idonea* (second specimen, 1798). White, *Idonea* (most outline, standard shape) by the T. type. From 1887-1889, no. 4. Last quarter of the 18th century. From Athens. Height: 46.5 cm. Shoulder diameter: 11.5 cm.

The scene of a tree in bloom and a woman standing behind it, her "rubbishy" arms and hands moving like falling, compares the postcard water by the Wormian Palace (PLATE 44). Beneath the tree there is a flock of geese and a large doghouse so the back of the tree is partly shown.

14. 1. *Exophiala*, *Spiral* *Masses*, *light* *White* *Solymen* *(most* *extreme)* *late* *shape* *from* *the* *Ches* *of* *Exophiala* *about* *1000* *AD*, *no.* *1*: *Last* *quarter* *of* *the* *fifth* *century*. *From* *Arthur* *Hought* *33* *a* *cm* *millimeter* *diameter*: *10* *4* *cm*.

<i>Phylogeny</i>	Page 67, l. 3)
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The class of *Oryzias latipes* is composed of two hybrid, similar in shape, but different in size and color (fig. 1). The pupa of the result scored at the time has already been compared with the Rorschach's large hybrid (Chicago 1910: 16, 12) and the Karyocentrus hybrid, which shows the influence of the large Wulfsberg (1910: 16, 4). The zigzag pattern on the body and the permanent dark spots (for example, the umbones—without scutellum leaves) are comparable with the New York hybrid.

associated with the Reed Parmer and Group B (1947: 48, 51). Notice the egg-and-dart pattern at the join of shoulder to body. This pattern is found on one of the Hugu Lalythas, and is repeated on those Lalythas (see p. 71).

54.2. New York. Metropolitan Museum of Art, no. 1 (gift of P. H. Reynolds, 1927). When dry (not on line): lens shape from the Class of Copenhagen 493 (*JHV* 138, no. 3). Last quarter of the 18th century. Height: 47.8 cm. Shoulder diameter: 12 cm.

Phenology of *M. arvensis*

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This very ugly little *Sphinx* also seems to show the influence of the East Workshops, especially in the second "diamond" compartment, which vividly belated the principal sculptures covered inside. Back the youth and the women hold coffins, but these have faded as have many of the others now around the tomb.

Fig. 1. *Ithaca* (New York), *Myrica* sp. White Myrica (glare cotton; standard shape). Contrasted. Height 30 cm.

Measures: early, Moderate.

Page 3

A resident case which has acquired an importance far beyond its artistic merits, because it is the only white dolmen of which a large dolmen-hunter is ungenerously reproached (see p. 53). In the centre of the case a large dolmen stands on a platform base. The youth seated on the right is dressed in his conventional clothing of the left.

52. *Cephaegris*. N. C. Long, Glippsack, Kan. 421. *Mutilla Ledyana*. Fourth library. Hg 34. 1913. *Shoulder dactylate*. *scaly* m.

Phonograph. Vienna.

Page 6

On islands of Group B and by the Tricorythinae, Pacific Group. Whether they were at the north end or the south end of the island is not known. We cannot be certain whether these eyes are made of clay or of stone, but both were being used by Athenean in the late fifth century.

Some *A. lydia* vary greatly in size, shape, and decoration. Some of the pictures herein drawn from two paintings, but some represent subjects distinctly in contemporary grasshopper literature (see pp. 118

The second group of two loci in the V<sub>H</sub> region left the class looks like a pair of donors, the one formed by a shield locus and a governing one.

The hand shape, in contrast, is a posture capable of many meanings, the finding agreement of gesture is less pronounced in degree and less uniform. On subtle feelings it is especially sensitive (cf. C. Neumann-Grosz and Goldstein (1965), 290). The prominence of the gesture on these occasions and its form from which it is derived suggest that the emotions involved are unambiguously distinct.

54.1 Model of Infense Aqueduct system. See item 11.194. Where *telithos* (mount position, lake slope 16) on the Great and the High *telithos* (ARF 1356, no. 3). Last quarter of the fifth century. Height: 95 cm. Shoulder diameter: 28 cm.

Planning &amp; Management

Page 46, 74, 7

[illegible]

The youth seated at the rear of the cross third differs from seated youth on other lots where there is only the treatment of his exposed flesh, which is shaded in light hatching. A second youth, however, is shown in the full

54.  $\pm$  Berlin (Lant), Soudacher Museum, F. 2684. White *Abyskus* (most extreme, low slope) from the Group







- 64.2 The Ashmolean Museum, 1905.145. Side-palmette *kylix* (glass outline; chimney type). Unarmoured (Perr 357).  
Height: 21.5 cm.  
Photograph: Museum.  
Pages 37, 108, 123
- 64.3 The Ashmolean Museum, 1905.146. Side-palmette *kylix* (glass outline; slope PL) by the Vasto Painter (Perr 357). Second quarter of the fifth century. Height: 16.3 cm. Shoulder diameter: 7.5 cm.  
Photograph: Museum.  
Pages 37, 108
- 64.4 The Ashmolean Museum, 1905.147. Side-palmette *kylix* (glass outline) close to the Two-row Painter (Perr 357). Second quarter of the fifth century (late). Height: 18.5 cm. Maximum diameter: 5.8 cm.  
Photograph: Museum.  
Pages 77, 96, FIGURE 27b
- 64.5 The Ashmolean Museum, 1905.148. White *kylix* (glass outline, shape 3, *chous*) by the Iuvet Painter (Perr 357, no. 14). Second quarter of the fifth century (late). Height: 9.6 cm.  
Photograph: Museum.  
Pages 103, 107 n. 11
- 64.6 The Ashmolean Museum, 1905.149. Red-figure *kylix* (slope CL). Second quarter of the fifth century (late). Height: 10.8 cm. Shoulder diameter: 4.1 cm.  
Photograph: Museum.  
Page 84
- 64.7 London, British Museum, B.200. Black-figure *kylix* (small, *kylix* type) by the Painter of the Half-palmette (Perr 357, no. 15). First quarter of the fifth century (late). Height: 23.24 cm.  
Photograph: Museum.  
Pages 104, 106, 107
- 64.8 Ashmolean Museum, 1905.150. (Spart. Class II. n. no. 37). Photograph from a cast of the coin in the Ashmolean Museum.  
Pages 109 ff.
- 64.9 Amsterdam, Alfred Fritsen Museum, 1934. White *kylix* (black-figure, shape BL) by the Athens Painter (Perr 357). First quarter of the fifth century. Height: 21.6 cm. Shoulder diameter: 8 cm.  
Photograph: Widener, Basel.  
Pages 108, 110
- 64.10 Marburg, University. White *kylix* (black-figure, shape BL) from the Bowdoin Workshop (Perr 357, no. 16). First quarter of the fifth century. From Eretria. Height: 28.8 cm. Shoulder diameter: 10 cm.  
Photograph: Museum.  
Pages 16, 105, 108
- 64.11 London, British Museum, B.201. White *kylix* (glass outline, shape BL) by the Bowdoin Painter (Perr 357, no. 17). First quarter of the fifth century. From Eretria. Height: 23.4 cm.  
Photograph: Museum.  
Pages 105, 106, 108, 110
- 64.12 Oxford, Ashmolean Museum, 1905.151. White *kylix* (glass outline; shape BL) by the Bowdoin Painter (Perr 357, no. 18). Second quarter of the fifth century. Height: 27.5 cm. Shoulder diameter: 8.5 cm.  
Photograph: Museum.  
Pages 105, 106, 108, 110, 111
- 64.13 London, Ashmolean Museum, 1905.152. Red-figure *kylix* (shape BL) by the Bowdoin Painter (Perr 357, no. 19). Second quarter of the fifth century. Height: 21.3 cm. Shoulder diameter: 8 cm.  
Photograph: Museum and G. Takahashi.  
Pages 105, 110
- 64.14 Cambridge, Fitzwilliam Museum, GK.1505 (G. 158). Side-palmette *kylix* (glass outline and second row, shape PL) by the Cambridge Painter (Perr 357, no. 20). Second quarter of the fifth century. Height: 21.0 cm. Shoulder diameter: 7.1 cm.  
Photograph: Museum.  
Pages 19, 104, 111 n. 6, 112

- 64.2 Dase Market (M.M.). Side-palmette *kylix* (glass outline; chimney type). Unarmoured (Perr 357).  
Height: 21.5 cm.  
Photograph: Widener, Basel.  
Pages 37, 108, 123
- 64.3 Cambridge, Fitzwilliam Museum, GK.1505 (G. 158). Side-palmette *kylix* (glass outline and second row, shape PL) by the Cambridge Painter (Perr 357, no. 20). Second to third quarter of the fifth century. Height: 21.0 cm. Shoulder diameter: 7.1 cm.  
Photograph: Museum.  
Page 111 n. 6
- 64.4 Boston, Museum of Fine Arts, 99.928. Red-figure *kylix* (white-ground; side A) by the Cycladic Painter (Perr 357, no. 21). First to second quarter of the fifth century. From Tanagra. Height: 17.2 cm. Maximum diameter: 10.8 cm.  
Photograph: Museum.  
Pages 127 n. 14, 129
- 64.5 See PLATE 65.2
- 65.1 Oxford, Ashmolean Museum, 1912.731. Black-bodied *kylix* (standard shape with red-figure shoulder). Unarmoured (Perr 644). Around 500 B.C. Height: 32.0 cm. Shoulder diameter: 14.8 cm.  
Photograph: Museum.  
Page 75, 127 f., 140 n. 8
- 65.2 Paris, Musée de Louvre, CA.957. Red-figure *kylix* (standard shape with red-figure shoulder). First quarter of the fifth century.  
Photograph: Museum and Chassigny, Paris.  
Page 123
- 66.1 Birmingham, City Museum and Art Gallery, 1019.85. Black-bodied *kylix* (of Nolan type with red-figure floral band from the Floral Nolan Group (Perr 644, no. 10). First quarter of the fifth century. From Nolan. Height: 31 cm. Maximum diameter: 20.2 cm.  
Photograph: Museum.  
Pages 14, 24, 26, 42, 125
- 66.2 Brooklyn (New York), The Brooklyn Museum, 29.1. Black-bodied *kylix* (standard shape with red-figure floral band from the Floral Nolan Group (Perr 644, no. 10). First quarter of the fifth century. Height: 30.3 cm. Maximum diameter: 17.5 cm. From Nolan.  
Photograph: Museum.  
Pages 14, 24, 27, 125, 126 and n. 9
- 66.3 Copenhagen, Ny Carlsberg Glyptotek, V.26. Black-bodied *kylix* (standard shape with red-figure floral band from the Floral Nolan Group (Perr 644, no. 10). First quarter of the fifth century. From Olympia. Height: 34 cm. Shoulder diameter: 10.5 cm.  
Photograph: Museum.  
Page 14, 24, 26, 125 f.
- 66.4 Adelaide, Landgraf Philip of Hesse, 20. Black-bodied *kylix* (standard shape with red-figure floral band from the Floral Nolan Group (Perr 644, no. 10). First quarter of the fifth century. Height: 36.3 cm.  
Photograph: From Class, Fulda.  
Pages 14, 24, 26, 125 and n. 5
- 67.1 Oxford, Ashmolean Museum, 1916.113. Black-bodied *kylix* (Dionysos type, with bands of added colour on the body). Late 4th century. Height: 12.7 cm.  
Photograph: Museum.  
Pages 21, 77, 125, 116
- 67.2 Oxford, Ashmolean Museum, 1916.114. Black-bodied *kylix* (shape BL) from the Dionysos Workshop (Perr 644, no. 88). Early fifth century. Height: 21.1 cm. Shoulder diameter: 6.5 cm.  
Photograph: Museum.  
Pages 21, 77, 113, 119, 120
- 67.3 Oxford, Ashmolean Museum, Queen's College loan, 1925.2. Black-bodied *kylix* (shape BL) from the Dionysos Workshop. First to second quarter of the fifth century. Height: 22.0 cm. Shoulder diameter: 9.2 cm.  
Photograph: Museum.  
Pages 16, 21, 79, 115, 116, 121



- 69.3 Oxford, Ashmolean Museum, 1872.141. Black-bodied *kylix* (shape BL with black-figure shoulder band) from the Beldam Workshop (ABL 132). First quarter of the fifth century. Height: 19.6 cm. Photograph: Museum. Pages 16, 22, 77, 115, 121, 141
- 69.4 Oxford, Ashmolean Museum, 1872.142. Black-bodied *kylix*. Late sixth to early fifth century. Height: 19.2 cm. Photograph: Museum. Pages 23, 77, 115, 119 n. 3
- 69.5 Oxford, Ashmolean Museum, 1872.143. Black-bodied *kylix* (shape DL). Not from the Beldam Workshop (ABL 132). First quarter of the fifth century. Height: 18.8 cm. Shoulder diameter: 18 cm. Photograph: Museum. Pages 23, 77, 115
- 69.6 Athens, Agora Museum, F 4572. Pattern *kylix* (black bands, secondary shape). First half of the fifth century. Height (as preserved): 11.3 cm. Shoulder diameter: 6 cm. Photograph: Agora Excavations, American School of Classical Studies, Athens. Pages 131 ff.
- 69.7 Oxford, Ashmolean Museum, 1872.144. Pattern *kylix* (black bands), not certainly Attic. Early fifth century. Height: 14.9 cm. Photograph: Museum. Pages 131 ff., 144
- 69.8 Oxford, Ashmolean Museum, 1872.145. Pattern *kylix* (upright lotus buds, linked), not certainly Attic. Early fifth century. From Argos. Height: 5 cm. Shoulder diameter: 4.2 cm. Photograph: Museum. Pages 131 ff., 146
- 69.9 Oxford, Ashmolean Museum, 1872.146. Pattern *kylix* (pendant lotus buds), probably Euboean (cf. ABL 132). Late sixth century. Height: 11.3 cm. Photograph: Museum. Pages 131 ff., 144, 147
- 69.10 Athens, National Museum, 1872.147. Pattern *kylix* (581 shape) from the Class of Athens 581 (ABL 132, pl. 1, ABL 132, no. 195). First quarter of the fifth century (early). From Marathon. Height: 18 cm. Photograph: from ABL, pl. 21, no. 5. Pages 80, 99, 131 ff., 149
- 69.11 Oxford, Ashmolean Museum, 1872.148. Pattern *kylix* (secondary shape). ARV 1644, no. p. 308. First quarter of the fifth century. Height: 10.2 cm. Shoulder diameter: 4.9 cm. Photograph: Museum. Pages 131 ff., 146
- 69.12 Athens, Agora Museum, F 4573. Black-figure *kylix* (secondary shape). ARV 1644, no. p. 308. First quarter of the fifth century. Height (as preserved): 9.6 cm. Shoulder diameter: 5.5 cm. Photograph: Agora Excavations, American School of Classical Studies, Athens. Pages 131 ff., 146
- 69.13 Athens, Agora Museum, F 4574. Black-figure *kylix* with black (Little Lion shape). First quarter of the fifth century. Height (as preserved): 6.5 cm. Shoulder diameter: 4 cm. Photograph: Agora Excavations, American School of Classical Studies, Athens. Pages 131 ff., 146 n. 3
- 69.14 Athens, National Museum, 1872.149. Pattern *kylix* (white-ground, shape DL) by the Diaphros Painter (ABL 132, no. 146). First quarter of the fifth century (early). From Boeotia. Height: 15.4 cm. Shoulder diameter: 5.9 cm. Photograph: Museum. Pages 131 ff.
- 69.15 Oxford, Ashmolean Museum, 1872.150. Pattern *kylix* (secondary shape). First half of the fifth century. Height: 16.7 cm. Shoulder diameter: 5.9 cm. Photograph: Museum. Pages 131 ff., 151

- 69.16 Edeon Collection, Copenhagen (Wilhelm Fabricius *kylix* (secondary shape). First half of the fifth century. Height: 19.6 cm. Photograph: Michael Vickers. Pages 131 ff., 151
- 69.17 Thessalon, Royal Ontario Museum, 92.1.1.40 (335). Pattern *kylix* (white-ground, Little Lion shape). First quarter of the fifth century. Height: 10.1 cm. Shoulder diameter: 4.2 cm. Photograph: Museum. Pages 131 ff., 150
- 69.18 Oxford, Ashmolean Museum, 1872.149. Pattern *kylix* (secondary shape). First half of the fifth century. Height: 14.2 cm. Shoulder diameter: 4.4 cm. Photograph: Museum. Pages 131 ff., 151
- 69.19 Oxford, Ashmolean Museum, 1872.150. Pattern *kylix* (secondary shape). First half of the fifth century. Height: 14.2 cm. Shoulder diameter: 4.4 cm. Photograph: Museum. Pages 131 ff., 151
- 69.20 Oxford, Ashmolean Museum, 1872.151. Pattern *kylix* (secondary shape). First half of the fifth century. Height: 14.2 cm. Shoulder diameter: 4.4 cm. Photograph: Museum. Pages 131 ff., 151
- 70.1 London, British Museum, B.659. Pattern *kylix* with a single figure (white-ground, secondary shape) from the Beldam Workshop (ABL 132). First half of the fifth century. Height: 14.6 cm. Photograph: Museum. Pages 70, 84, 131 ff., 154
- 70.2 London, British Museum, B.660. Pattern *kylix* (white-ground, secondary shape) from the Beldam Workshop (Kara). Height: 13.1 cm. Photograph: Museum. Pages 131 ff.
- 70.3 Bielefeld, (M.M.). Pattern *kylix* (white-ground, secondary shape). Photograph: Wilhelms, Bonn. Pages 131 ff., 154
- 70.4 Oxford, Ashmolean Museum, 1872.152. Black-figure *kylix* (champh type) by the Hagnon Painter (ABL 132, no. 84). Second quarter of the fifth century. Height: 19.8 cm. Shoulder diameter: 5.8 cm. Photograph: Museum. Pages 70, 84, 131 ff., 154
- 70.5 Athens, Kerameikos Museum. Pattern *kylix* (white-ground, shape BRL) by the Beldam Painter (ABL 132, no. 61). First or second quarter of the fifth century. Height: 31 cm. Photograph: from ABL, pl. 50, no. 4. Pages 70, 84, 131 ff., 154
- 70.6 Oxford, Ashmolean Museum, 1872.153. Pattern *kylix* (white-ground, secondary shape) from the Beldam Workshop. Second or third quarter of the fifth century. Height: 14.9 cm. Shoulder diameter: 4.8 cm. Photograph: Museum. Pages 131 ff., 154
- 70.7 Oxford, Ashmolean Museum, 1872.154. Pattern *kylix* (white-ground, secondary shape) from the Beldam Workshop. Height: 13.6 cm. Shoulder diameter: 4.6 cm. Photograph: Museum. Pages 131 ff., 154
- 70.8 Corinth, Museum, T. 960-115. Pattern *kylix* (white-ground, champh type) from the Beldam Workshop (ABL 132, no. 52). Middle quarter of the fifth century. Height: 10.2 cm. Shoulder diameter: 6.4 cm. Photograph: Museum and American School of Classical Studies, Athens. Pages 131 ff., 154
- 71.1 Athens, Kerameikos Museum. Pattern *kylix* and two joined *kylix* from a grave in the Sacred Way. (A) Height: 21.3 cm. Shoulder diameter: 7.4 cm. (B) Height: 18.75 cm. Shoulder diameter: 6.6 cm. (C) Height: 15.5 cm. Shoulder diameter: 5.9 cm.







### INDEX OF COLLECTIONS

1900	1901	1902	1903	1904	1905	1906	1907	1908	1909	1910	1911	1912	1913	1914	1915	1916	1917	1918	1919	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949	1950	1951	1952	1953	1954	1955	1956	1957	1958	1959	1960	1961	1962	1963	1964	1965	1966	1967	1968	1969	1970	1971	1972	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101	2102	2103	2104	2105	2106	2107	2108	2109	2110	2111	2112	2113	2114	2115	2116	2117	2118	2119	2120	2121	2122	2123	2124	2125	2126	2127	2128	2129	2130	2131	2132	2133	2134	2135	2136	2137	2138	2139	2140	2141	2142	2143	2144	2145	2146	2147	2148	2149	2150	2151	2152	2153	2154	2155	2156	2157	2158	2159	2160	2161	2162	2163	2164	2165	2166	2167	2168	2169	2170	2171	2172	2173	2174	2175	2176	2177	2178	2179	2180	2181	2182	2183	2184	2185	2186	2187	2188	2189	2190	2191	2192	2193	2194	2195	2196	2197	2198	2199	2200	2201	2202	2203	2204	2205	2206	2207	2208	2209	2210	2211	2212	2213	2214	2215	2216	2217	2218	2219	2220	2221	2222	2223	2224	2225	2226	2227	2228	2229	2230	2231	2232	2233	2234	2235	2236	2237	2238	2239	2240	2241	2242	2243	2244	2245	2246	2247	2248	2249	2250	2251	2252	2253	2254	2255	2256	2257	2258	2259	2260	2261	2262	2263	2264	2265	2266	2267	2268	2269	2270	2271	2272	2273	2274	2275	2276	2277	2278	2279	2280	2281	2282	2283	2284	2285	2286	2287	2288	2289	2290	2291	2292	2293	2294	2295	2296	2297	2298	2299	2300	2301	2302	2303	2304	2305	2306	2307	2308	2309	2310	2311	2312	2313	2314	2315	2316	2317	2318	2319	2320	2321	2322	2323	2324	2325	2326	2327	2328	2329	2330	2331	2332	2333	2334	2335	2336	2337	2338	2339	2340	2341	2342	2343	2344	2345	2346	2347	2348	2349	2350	2351	2352	2353	2354	2355	2356	2357	2358	2359	2360	2361	2362	2363	2364	2365	2366	2367	2368	2369	2370	2371	2372	2373	2374	2375	2376	2377	2378	2379	2380	2381	2382	2383	2384	2385	2386	2387	2388	2389	2390	2391	2392	2393	2394	2395	2396	2397	2398	2399	2400	2401	2402	2403	2404	2405	2406	2407	2408	2409	2410	2411	2412	2413	2414	2415	2416	2417	2418	2419	2420	2421	2422	2423	2424	2425	2426	2427	2428	2429	2430	2431	2432	2433	2434	2435	2436	2437	2438	2439	2440	2441	2442	2443	2444	2445	2446	2447	2448	2449	2450	2451	2452	2453	2454	2455	2456	2457	2458	2459	2460	2461	2462	2463	2464	2465	2466	2467	2468	2469	2470	2471	2472	2473	2474	2475	2476	2477	2478	2479	2480	2481	2482	2483	2484	2485	2486	2487	2488	2489	2490	2491	2492	2493	2494	2495	2496	2497	2498	2499	2500	2501	2502	2503	2504	2505	2506	2507	2508	2509	2510	2511	2512	2513	2514	2515	2516	2517	2518	2519	2520	2521	2522	2523	2524	2525	2526	2527	2528	2529	2530	2531	2532	2533	2534	2535	2536	2537	2538	2539	2540	2541	2542	2543	2544	2545	2546	2547	2548	2549	2550	2551	2552	2553	2554	2555	2556	2557	2558	2559	2560	2561	2562	2563	2564	2565	2566	2567	2568	2569	2570	2571	2572	2573	2574	2575	2576	2577	2578	2579	2580	2581	2582	2583	2584	2585	2586	2587	2588	2589	2590	2591	2592	2593	2594	2595	2596	2597	2598	2599	2600	2601	2602	2603	2604	2605	2606	2607	2608	2609	2610	2611	2612	2613	2614	2615	2616	2617	2618	2619	2620	2621	2622	2623	2624	2625	2626	2627	2628	2629	2630	2631	2632	2633	2634	2635	2636	2637	2638	2639	2640	2641	2642	2643	2644	2645	2646	2647	2648	2649	2650	2651	2652	2653	2654	2655	2656	2657	2658	2659	2660	2661	2662	2663	2664	2665	2666	2667	2668	2669	2670	2671	2672	2673	2674	2675	2676	2677	2678	2679	2680	2681	2682	2683	2684	2685	2686	2687	2688	2689	2690	2691	2692	2693	2694	2695	2696	2697	2698	2699	2700	2701	2702	2703	2704	2705	2706	2707	2708	2709	2710	2711	2712	2713	2714	2715	2716	2717	2718	2719	2720	2721	2722	2723	2724	2725	2726	2727	2728	2729	2730	2731	2732	2733	2734	2735	2736	2737	2738	2739	2740	2741	2742	2743	2744	2745	2746	2747	2748	2749	2750	2751	2752	2753	2754	2755	2756	2757	2758	2759	2760	2761	2762	2763	2764	2765	2766	2767	2768	2769	2770	2771	2772	2773	2774	2775	2776	2777	2778	2779	2780	2781	2782	2783	2784	2785	2786	2787	2788	2789	2790	2791	2792	2793	2794	2795	2796	2797	2798	2799	2800	2801	2802	2803	2804	2805	2806	2807	2808	2809	2810	2811	2812	2813	2814	2815	2816	2817	2818	2819	2820	2821	2822	2823	2824	2825	2826	2827	2828	2829	2830	2831	2832	2833	2834	2835	2836	2837	2838	2839	2840	2841	2842	2843	2844	2845	2846	2847	2848	2849	2850	2851	2852	2853	2854	2855	2856	2857	2858	2859	2860	2861	2862	2863	2864	2865	2866	2867	2868	2869	2870	2871	2872	2873	2874	2875	2876	2877	2878	2879	2880	2881	2882	2883	2884	2885	2886	2887	2888	2889	2890	2891	2892	2893	2894	2895	2896	2897	2898	2899	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## INDEX OF COLLECTIONS

[illegible]



### TABLE 17. COLLECTIONS

Accession Number	Inventory Number	Description	Notes
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1005	1005	1005	1005
1006	1006	1006	1006
1007	1007	1007	1007
1008	1008	1008	1008
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1013	1013	1013	1013
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1015	1015	1015	1015
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1018	1018	1018	1018
1019	1019	1019	1019
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1082	1082	1082	1082
1083	1083	1083	1083
1084	1084	1084	1084
1085	1085	1085	1085

## INDEX OF COLLECTIONS

[illegible]







NAME OF COLLECTION

[illegible]

## INDEX OF COLLECTIONS

[illegible]











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 Tachina Painter, 94, 101 n. 2, 148, 149  
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1. Pots, Staatliche Museen, U 73  
Amasis Painter



2. Athens, Agora Museum, P 1000, P 1001

3. London, British Museum, 1866-11-1, P 1002











LAGRÈS GROUP





6. Athens, Getty Museum, early Chthonian Painter



7. Vienna, Kunsthistorisches Museum, 722  
Pyrophi Painter (copy)



8. Berlin, West-Preussisches Museum,  
226a, Lucian Painter



9. Oxford, Ashmolean Museum, 113  
1960, 2011, Lucian Painter





10

100 Oxford, Ashmolean Museum, 1949/251.  
Turner of Oxford 1949



11



12



13



14



15

150 Athens, Agora Museum, P 446/1. *Brundisium* Painter





1. Boston, Museum of Fine Arts, 13.195  
Cyprian Painter



2. Argenteo, Museo Civico, 23  
Cyprian Painter



3. London, British Museum, 1984.15  
18 x Cyprian Painter



4. Columbia Museum of Art, University Museum  
of Art and Archaeology, 18.15  
Cyprian Painter





1. London, British Museum, P 188.  
Edinburgh Painter



2. Swiss Private Collection.  
Edinburgh Painter



3. Greenwich Collection, Birch Collection, 15.  
Berlin Painter



4. Berlin Collection.  
Berlin Painter









10. Berlin (East), Staatliche Museen, 1108



11



12. Athens, National Museum, T 1. 450



13



14. London, British Museum, D 10

15. Athens, National Museum, 1375





1. Palermo. Museo Nazionale, N. 14860



2. Cleveland, Museum of Art, 66.134





Cleveland Museum of Art 66.114

DOURS





1. Boston, Museum of Fine Arts, 95.47  
Darius



2. London, British Museum, E 873  
Bowdoin Workshop



3. Bologna, Biblioteca Universitaria, Fondo  
Vulturno, S. 302. Bowdoin Workshop



4. London, British Museum, E 873. Bowdoin Workshop





1. Paris-Peysson Collection



2. Pelepon Museum, No. 2791





1. New York, Metropolitan  
Museum of Art (1952.146)



2. London, British  
Museum



3. Boston, Museum of Fine Arts (1906.11)



4. London, British Museum



5. Athens, National Museum (1971)



6. New York, Metropolitan  
Museum of Art (1952.146)





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W. D. Howells, *Museum of Art and History*,  
A. 312

W. D. Howells, *Museum of Art and History*,  
A. 312



17

HOWELLS PAINTER



18





1. *Waltung, Museum, Giza, Egypt, 1850, 1850, 1850, 1850.*



2. *Waltung, Museum, Giza, Egypt, 1850, 1850, 1850, 1850.*



3. *Waltung, Museum, Giza, Egypt, 1850, 1850, 1850, 1850.*



4. *Waltung, Museum, Giza, Egypt, 1850, 1850, 1850, 1850.*





1. Göttingen, Archäologisches Institut der Universität, ZV 1064/17. Gela Painter



2. Boston, Museum of Fine Arts, no 1485. Gela Painter



3. Vienna, Kärnthnerischer Museum, 84. Gela Painter



4. New York, Metropolitan Museum of Art, 41.162.75. Gela Painter





1. Athens, National Museum, 1888.  
Red-figure vase.



2. Athens, National Museum, 1888.  
Red-figure vase.



3. London, British Museum, 1888. Group of  
vases (1888).





1. Madrid, Museo Arqueológico Nacional.  
19-40C



2. Athens, National Museum 1740

Inscriptions Painter



3. Athens, National Museum, 1518





1. Paris, Musée du Louvre, CA 1649



2. Boston, Museum of Fine Arts, 1925.4.18



3. Athens, National Museum, 1971



4. London, British Museum, D 11





1. Leuktes, British Museum, 1874.5-12.3  
Furnace of Munich 2724



2. Becks Market (N.M.) Amphipolis Painter



3. Athens, National Museum, 7025  
Group of Athens 4025



4. Athens, National Museum, 1871  
Group of Athens 4025





Fig. 1. Musée de Louvre, SNB 1934



Fig. 2. Oxford, Ashmolean Museum, 1970 14  
TYSAN PAINTER







1. London, British Museum, D 15  
Tyndaris Painter



2. Oxford, Ashmolean Museum, 547  
Tyndaris Painter



3. Paris, Musée du Louvre, CA 3758





1. Athens, Museum of the City, Bequest of the City



2. Leningrad, Museum of the Hermitage, 675  
Pavlovsk



3. Athens, Museum of the City, Bequest of the City





1. Paris, Musée du Louvre, CA 1462 (4/75)



2. Athens, National Museum, 1929.  
Timocrotos Painter



3. Madison (Wisconsin), Ilwaco Art  
Center, EAC 55/2. Timocrotos Painter  
(inv.)



4. Athens, National Museum, 2032.  
Painter of Athens 1826 (1904)





1. London, British Museum, 1928.2.11.3. (Photo: L. Albers 1846)



2. New York, Metropolitan Museum of Art, 1908.1.1. (Photo: Visual Poetry)





1. Boston, Museum of Fine Arts, 13.169



2. Oxford, Ashmolean Museum, 1966.8.14



3. London, British Museum, D.45



4. New York, Metropolitan Museum of Art, 06.1021.134.  
Villa Giulia Painter (copy)



5. New York, Metropolitan Museum of Art, 57.14.24



6. Zürich, Ros Collection  
Dresden Painter





1a, b. Honolulu, Academy of Arts, 2892. Submyrtil Painter



2. Berlin (West), Staatliche Museen, inv. 3202, Submyrtil Painter



3. Athens, National Museum, 16237





1. New York, Metropolitan Museum of Art, 07.286.40. Sabouroff Painter



2. London, British Museum, B.62. Sabouroff Painter



3. Athens, National Museum, 2021. Painter of Athens 2029



4. Toronto, Royal Ontario Museum, 020.22.7. Sabouroff Painter (maroon)





1. New York, Metropolitan Museum of Art,  
 27.166.38



2. New York, Metropolitan Museum of Art,  
 27.166.39



3. London, British Museum, 1907.7-10.19, fr.

BOSANQUET PAINTER





(a) B. Boston, Museum of Fine Arts, 19.10.10



(c) d. New York, Metropolitan Museum of Art, 19.10.10

THANATOS PAINTER (c. 480-470 B.C.)





1. Boston, Museum of Fine Arts, 00.754



2. London, British Museum, D 67



3. London, British Museum, D 60



4. London, British Museum, D 58





1. New York, Metropolitan Museum of Art,  
12.239.10. Thanatos Painter



2. Vienna, Kunsthistorisches Museum, 3746.  
Achilles Painter



3. Amiens, Musée de Picardie, 3057-172-33.  
Achilles Painter





1. Boston, Museum of Fine Arts, 19.100.1.  
Achilles Paros (inv. 19.100.1)

2. Naples, Museo Nazionale, 4118.  
Achilles Paros

3. Athens, National Museum, 1717.  
Achilles Paros (inv. 1717)

4. Brussels, Musée Royal d'Art et d'Histoire, 1770.  
Achilles Paros





1. Berlin (Wurt), Staatliche Museen, 2441



2. London, British Museum, D 45



3. Oxford, Ashmolean Museum, 1947.24



4. Brussels, Musée Royal d'Art et d'Histoire, A 1179

ACHILLES PAINTER





1. London, British Museum, D 54  
Achilles Painter



2. Oxford, Ashmolean Museum, 545 (88oh 41)  
Achilles Painter



3. Athens, National Museum, 3015





1. Berne, Jucker Collection



2. Toledo (Ohio), Museum of Art, 69.369





1. Athens, National Museum, 1940  
Achilles Painter (manner)



2. Munich, Museum antiker Klenkumst.  
2796 Phiale Painter



3. Athens, National Museum, 1943  
Painter of Athens 1943



4. Athens, National Museum, 1943





1. New York, Metropolitan Museum of Art, 1075



2. Athens, National Museum, 13701



3. Marburg, University, 1016. Bird Painter



4. Oxford, Ashmolean Museum, 544 (C. 254). Bird Painter (manner)





1. Cambridge, Fitzwilliam Museum, GR  
1866. Pindar of Cambridge 1866



2. London, British Museum, D 66  
Red Painter



3. Athens, National Museum, 1941



4. Athens, National Museum, 1944  
Painter of Athens 1944





1. Berlin (East), Staatliche Museen, 2454. Painter of Athens 1934 (near)



2a, b. New York, Metropolitan Museum of Art, 22.1.19.10. Circle of the Bad Painter



3. Athens, National Museum, 1033. Painter of Munich 2235





1. New York, Metropolitan Museum of Art, 99.101.44



2. New York, Metropolitan Museum of Art, 34.12.2

PAINTER OF MUNICH 2315





1. London, British Museum, 1928.2.33.2 Poinos of Munich 2335



2. Karlsruhe, Badisches Landesmuseum, 234 Woman Painter





1. Athens, National Museum, 1400



2. Vienna, Kunsthistorisches Museum, 3745



3. Athens, National Museum, 14415







18

19



2



3



4

- 2 Athens, National Museum, 1985  
Tych Painter
- 3 Athens, National Museum, 1979  
Tych Painter
- 4 Athens, National Museum, 1970  
Tych Painter



10

10-c. Athens, National Museum, 1700. Kleophon Painter





1. London, British Museum, D 72. Painter of London D 72



2. Paris, Musée du Louvre, MNH 616. Red Painter



3. Athens, Kerameikos Museum, P1160. Grave relief of Euphrates



4. Private Collection. Scaraboid gem (impression)





1. Hamburg, Museum für Kunst und Gewerbe. Inv. 10378/17



2. Basel, Musée d'Art et d'Histoire



3a, b. London, British Museum. D 61



RED PAINTER





18. b. Paris, Musée du Louvre, S. 1161. Red Painter



19. New York, Metropolitan Museum of Art, 41.162.1. Red Workman



20. New York, Metropolitan Museum of Art, 41.162.1. Red Workman





1. Athens, National Museum, 1744



2. Paris, Musée des Louvres, CA 456



3. Athens, National Museum, 17476



4. London, British Museum, U 74

GROUP 8





10. b. Paris, Musée du Louvre, CA 817



2. Paris, Musée du Louvre, CA 1264



1. Athens, National Museum, 10280, fr.





Chicago, The Art Institute, 07.18.  
Red Painter



2. Athens, Kerameikos Museum, 3146



3. Zurich, University, 2518,  
Friglyph Painter



4. Athens, National Museum, 1786,  
Friglyph Painter





1. Copenhagen, National Museum, 4986



2. New York, Metropolitan Museum of Art, 05.1

CLASS OF COPENHAGEN 4986





1. Litham (New York E. Museum)



2. Coptadengen, Ne Caisberg Glyptothek 420.  
Ston. Lekythos





1. Madrid, Museo Arqueológico Nacional 11.164



2. Berlin (East), Staatliche Museen, 1664

GROUP OF THE HYDRIAETHOI





1. Corinthe, Bodisches Landesmuseum, 467, Sappho Painter



2. Vienna, Kunsthistorisches Museum, 3607, Diosphos Workshop



3. Paris, Musée du Louvre, G 203, Dittus Painter



4. St. Louis (Missouri), Washington University, 3283, Terpsichore Painter





1. Toronto, Royal Ontario Museum, 963.59.  
Kephissophon Painter



2. Once New York, Gallatin Collection.  
Kephissophon Painter



3. Athens, National Museum, 2484. In: *Antiquary Catalogue*



4. Paris, Musée du Louvre, CA 4156.





1. Munich, Museum Antiken Florentiner, 7447. Class of London B 632 (reversed)

2a



2b



2a & 2b. London, British Museum, B 632. Class of London B 632



3. Paris, Musée du Louvre, CA 4170





FIG. 1. Paris, Musée du Louvre, MNF 650



FIG. 2. Paris, Musée du Louvre, MNF 651  
DIOGENES WORKSHOP





1. Boston, Museum of Fine Arts,  
99.528



2. New York, Metropolitan  
Museum of Art, 06.1070



3. New York, Metropolitan  
Museum of Art, 51.163



4a-c. Paris, Musée du Louvre, MNB 911  
DIOSPHOS WORKSHOP





1. London, British Museum, 1920.3-15.1.  
Athena Painter



2. Athens, National Museum, 1809.  
Bowdoin Workshop



3. Richmond (Virginia), Museum of Fine Arts, 56.27.4. Bowdoin Painter



4. Athens, National Museum, 1627.  
Bowdoin Painter





1. Oxford, Ashmolean Museum, 1021.18. Vase Painter



2. Copenhagen, National Museum, 3882. Two-rye Painter (near)



3. Oxford, Ashmolean Museum, 1027.4667. Icarus Painter



4. Oxford, Ashmolean Museum, 1027.4460





1. London, British Museum, II 359. Painter of the Half-Palmates



2. Athenian terracotta

3. Aristo(dan), Alfred Pierer Museum, 1754. Athena Painter







1. Munich, University  
Bavarian Museum



2. London, British Museum, D 22.  
Howdon Painter



3. Oxford, Ashmolean Museum,  
1985.129. Howdon Painter



4. Bonn, Akademisches Kunstmuseum, 84.  
Howdon Painter









10

*10a* Oxford, Ashmolean Museum  
1932.733



*2* Paris, Musée du Louvre  
CA 987 Epipylese Clay



1b





1. Birmingham, City Museum and Art Gallery,  
1610-85



2. Brooklyn (New York), The Brooklyn Museum,  
291



3. Copenhagen, Ny Carlsberg  
Glyceria, 1818



4. Amsterdam, Van der Pijp  
of Hout, 50

FLORA SOLAS GROUP





1. Oxford, Ashmolean Museum,  
1936.171



2. Oxford, Ashmolean  
Museum, 1928.41



3. Oxford, Ashmolean Museum,  
1935.2



40

40, 41 - Oxford, Ashmolean Museum, 1880.1921



5. Oxford, Ashmolean Museum,  
1918.212



6. Oxford, Ashmolean  
Museum, 1875.229

45



BLACK BODIED LEKYTHOI





1. Athens, Agora Museum, P. 427



2. Oxford, Ashmolean Museum, P. 427A



3. Oxford, Ashmolean Museum, P. 427B



4. Oxford, Ashmolean Museum, P. 427C



5. Athens, Agora Museum, P. 427D



6. Oxford, Ashmolean Museum, P. 427E



7. Athens, Agora Museum, P. 427F



8. Athens, Agora Museum, P. 427G





1. Athens, National Museum, 12271



2. Oxford, Ashmolean Museum, 1927.4436



3. Eden Collection, Corsham (Wiltshire)



4. Toronto, Royal Ontario Museum, 923.1140 (1335)



5. Oxford, Ashmolean Museum, 1940.148



6. Oxford, Ashmolean Museum, 1927.4438





1. London, British Museum, D 650



2. London, British Museum, 36.2-D 331



3. Bock Market (M.M.)



4. Oxford, Ashmolean Museum, 1927.445



5. Athens, Kerameikos Museum



6. Oxford, Ashmolean Museum, 1940.149



7. Oxford, Ashmolean Museum, 1820.210



8. Corinth, Museum, T 566-118





1. Athens, Kerameikos Museum



2. Oxford, Ashmolean Museum, 1879.207



3. London, British Museum, 64.10-7.1722



4. Oxford, Ashmolean Museum, 1930.617

# PATTERN VASES





2. New York, Metropolitan Museum of Art, 96.10.28.02

3. New York, Metropolitan Museum of Art, 91.1.80

4. New York, Metropolitan Museum of Art, 91.1.42



5. Oxford, Ashmolean Museum, 1931.6.7

6. London, British Museum, 64.10.2.18a

7. London, British Museum, 1836.2.24.37

8. Oxford, Ashmolean Museum, 1931.6.7

1. Boston, Museum of Fine Arts, 1934.10.1.1